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PHOTOGRAPHY

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PHOTOGRAPHER
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FINE-ART JOURNEY

THE AFGHANISTAN EXPERIENCE

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PASSION TIME

I took a single notebook to the recent Image Nation conference and knew straightaway that it would not suffice. I should have known from the extensive and inspiring schedule that I would want to jot down an abundance of notes to bring back to tell you about. If you were able to make it to the conference, you'll understand what I'm talking about, but, if you couldn't make it, you can get a feeling for the essence of the event by checking out our Image Nation 2015 coverage on page 16.

Something that really resonated with me was the self-motivation and passion exuded by every speaker and person I talked to during the conference. That 'just do it' attitude is something that can get trampled down by the overwhelming amounts of work and happenings we cram into our daily lives. But sitting in on the presentations at Auckland's Q Theatre had me wanting to rush home because I felt inspired to get cracking on all of the thousands of half-finished projects and articles I have lying around.

Unless you've managed to combine your passion for photography with your everyday job, sometimes, when you come home after work, all you want to do is chill out on the couch and spend the last couple of hours of the day relaxing. If you're anything like me, I have all these wonderful ideas about what to do with my time after work every day, but as soon as I walk in the door, I start on the household chores, and all those little projects I want to start or finish get forgotten about and delayed.

But this doesn't have to be the case; the advice that I got from Image Nation that I felt could be relevant to anybody, no matter what their passion, but especially to photographers, was that it's up to you to get to where you want to be. You can't spend your time sitting around hoping something will happen; you have to get out there and put yourself and your work forward. You need to find that inner self-motivation, remember why what you're creating is something you're passionate about, and keep pushing yourself to just do it.

How you keep yourself motivated can be a bit different for everyone. I find that when I create a list of what I want to achieve and slowly begin to tick off tasks as I fulfil them, I feel that little bit more motivated to keep pushing on to get another item ticked off my list. Perhaps you have a list of shots you endeavour to get during your travels; when you get each, have it printed to adorn your wall as a reminder that you're making progress. Regardless of the approach you take to achieving and progressing in your photography, just stay positive, because, as was the advice at Image Nation, if you're passionate about it, you should get out there and pursue it.

To see some of the inspiring ideas and tips that stood out for me at the Image Nation conference, head to dphoto.co.nz and search 'Image Nation'.

Lara Wyatt

D-Photo

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dphoto.co.nz

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D-Photo

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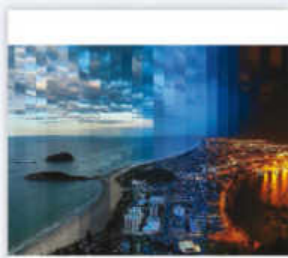


COMMUNITY PERSPECTIVE

Feedback:
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We want to show off your work. Every issue, we'll showcase what you're all working on and publish the communication we've had with you

We've been following #nzphoto and keeping track of our mentions via @dphoto_magazine closely, and we love seeing what you're shooting. Keep the tagging up, and don't forget to follow us.



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Challenge yourself

If you follow us on Facebook ('D-Photo Magazine'), you'll have noticed our weekly challenges that appear every Saturday. These challenges ask followers to share an image relating to that week's theme. It's a great chance to see what everyone else is thinking and shooting, and a way to be motivated to shoot something a little bit different every week. Head to our Facebook page now, give us a like, and keep your eyes peeled every Saturday for the latest challenge.

Critique widens its perspective

'Critique' is the section in the magazine where Mike Langford gives readers feedback on images they submit — have a look at page 86 to see this issue's examples. We're keen to see travel photos being submitted for feedback, so start sending send yours to editor@dphoto.co.nz with the subject line 'Critique'. Images should be around A5 in size and 300dpi.

Get all your burning questions in now

Next issue, we'll be answering your questions about shooting water. Fire through your questions about how to achieve everything from stunning shots of streams to frozen water droplets to editor@dphoto.co.nz, and we'll get them answered.





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NEW ZEALAND PHOTOGRAPHER AWARDED TOP PRIZE IN CHINA



PJ Paterson, Year of the Bull, from 2015 Annual Commission

Auckland photographer PJ Paterson has been awarded the Most Excellent Photographer Art Award at China's 15th annual Pingyao International Photography Festival.

UK-born Paterson's winning work was produced for the Annual Commission 2015, organized by the Auckland Festival of Photography, and includes a series of digital collage photographs. It was exhibited in Auckland during the New Zealand Festival earlier this year and is now being exhibited as part of the Pingyao festival. More than 70,000 people were in attendance over the opening weekend of the event.

Paterson was able to attend the awards ceremony in China thanks to the partnership that the Auckland Festival of Photography has with Pingyao — Auckland and Pingyao both being members of the Asia Pacific Photoforum.

The awards ceremony itself was held in the Ancient Government Museum in Pingyao's old town — a United Nations Educational, Scientific and Cultural Organization (UNESCO) World Cultural Heritage Site — and was broadcast on television throughout Shanxi, China, which has 35 million residents.

"It's an awesome achievement to be given



PJ Paterson and his award for Most Excellent Photographer

this award for my work — I am really honoured," Paterson said.

To see a selection of images from Paterson's winning series, visit his website, pjpaterson.com

WE'VE HAD A DIGITAL MAKEOVER

We've been quietly working on a project that we are immensely excited to announce is now up and running and ready for you to get involved with. Our brand-new *D-Photo* website is now live. It's had an extensive makeover and is now not only informative but looks great too.

When you head over to dphoto.co.nz, you'll notice that we've not only got the usual news, reviews, and interviews but also a calendar section that we'll keep updated with all the upcoming events in the photography world. We've even got a section on our Contact page for you to fill out with all of the projects and exhibitions you're working on that you think everyone should know about. We love hearing about what you're doing, so don't hesitate to fill this in with all your news.

But enough of us tooting our own horn about how stunning we look on a digital platform — head on over to dphoto.co.nz and let us know what you think.

THOUGHT- PROVOKING EXHIBITION EXPLORES TATTOO

Studio portraits and documentary photography combine in Helen Mitchell's exhibition *Tattoo Aotearoa New Zealand*, on display at the Pah Homestead at TSB Bank Wallace Arts Centre in Hillsborough, Auckland, until December 13.

Featuring portraits shot throughout the country — Auckland, Wellington, Christchurch, and Nelson — the images draw on personal narratives surrounding the tattoo renaissance seen within contemporary New Zealand society. The narratives are presented as audio elements alongside the portraits in the exhibition.

Mitchell is researching this revival by looking at how tattoos factor into the construction of personal identity and cultural exchange and how they can help to form a documentation of personal experience. For more information, visit tsbbankwallaceartscentre.org.nz.



Film lecturer Anthony van den Boggart displaying the SAE's latest purchase: a Phantom 3 Professional drone

FILM SCHOOL FLYING HIGH

For those interested in furthering their skills in the realm of film, the SAE Institute has been given the green light to run its Bachelor of Film Arts, with the course commencing with its first intake on January 25, 2016.

In the institute's endeavour to equip students with the skills and knowledge required to be fully prepared for the industry when they graduate, the course is highly practical. The latest equipment is also available for students to learn and experiment with, the most recent purchase by SAE being a DJI Phantom 3 Professional drone.

"It's critical that our students get their hands on the latest gear," explains head of film Sam Kiwan. "Using a drone as part of making a film might seem cutting edge now, but, in a few years, this kind of technology will be commonplace. Part of our job is to train students for that new world."

With only one intake and places strictly limited, head to auckland.sae.edu to find out more about the SAE's Diploma in Film Making and Bachelor of Film Arts courses.



Nie Zijun

GLOBAL PHOTO CONTEST OPEN FOR ENTRIES

The Olympus Global Open Photo Contest, aimed at bringing together photographers from around the world, will be open for entries until November 20, 2015.

The competition is free to enter, and anyone can utilize any type of camera to capture their entry shots, from a smartphone to a DSLR. The grand prize for the competition is the latest Olympus PEN camera and lens kit, along with ¥1M (nearly NZ\$13K). As well as the overall grand prize, there will be a first-, second-, and third-prize camera in each category.

The judging panel consists of six photographers and art directors from across the globe, including Anne Day from the US, Kan Mimura from Japan, and Kim Lau from Singapore. This year's categories are Life, Future, People, and Technical, with the themes of Birth, Places to Preserve, Smiles and Laughter, and Macro and Art, respectively.

Head to gopc.olympus-imaging.com for information on entering. Winners will be announced in February 2016.



Poultry Prepared for Market, Peter Graney

KIWI PLUCKS INTERNATIONAL AWARD

A Rotorua-based photographer has illustrated the talents that are found in New Zealand photography to a global audience by winning won the 2015 Asia Pacific section of the international CBRE Urban Photographer of the Year competition.

Peter Graney's image, titled Poultry Prepared for Market, which was captured at a Phnom Penh market in Cambodia while he was precariously perched on top of a wall, was selected as the category winner in the

competition that attracted more than 21,000 entries from 113 countries.

"I knew the image I wanted would require getting above the scene. Using a motorbike parked against a wall as a ladder to get on top of a wall surrounding the market, and with a bit of delicate balancing, I managed to achieve the shot," he said.

He'd already received a national award at New Zealand's Cathay Pacific Travel Media Awards earlier in 2015, so it's been a successful year for Graney and his work.

2016 AUCKLAND FESTIVAL OF PHOTOGRAPHY DATES FOR YOUR CALENDAR

We've done the hard yards for you with this one by putting the 13th annual Auckland Festival of Photography dates in the free calendar you've received with this issue, but, in case you were distracted by the gorgeous shots and didn't spot them, the 2016 festival dates have been confirmed as June 2–24.

This year's theme has been announced as 'Home', with the first international guest curator announced — Simone Douglas, director of the MFA Fine Arts course at Parsons (school of art, media, and technology in New York) — curating the Home-themed exhibition at Silo 6 in Wynyard Quarter

If you're interested in getting involved with the 2016 festival, send your expressions of interest to info.photo.festival@xtra.co.nz.

DJI-CERTIFIED TECHNICIANS TRAINED AT PB TECHNOLOGIES

Chinese technology company DJI, the force behind DJI Phantom drones, is working with New Zealand's PB Technologies to train certified technicians in the servicing and repair of its products. According to PB Technologies, this is the first and only such programme to have been extended to a New Zealand distributor of DJI products to date.

The Kiwi computing and IT retailer became a DJI official distributor back in November 2014 and has been investing in the brand to be able to provide customers with expert support and ongoing serviceability and repair of DJI drones. To ensure this servicing and repair can occur swiftly, a full stock of DJI service parts is on hand at the head office and distribution centre in Manukau, Auckland. From November 2015 onwards, the company will continue the certified technician programme to upskill its branch network service centres, which are based in Hamilton, Wellington, Christchurch, and throughout Auckland.

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THE LAUNCH OF A NEW ZEALAND ONLINE PHOTO-BOOK STORE

Remote Photobooks has officially launched its new online photo-book shop. Remote Photobooks distributes select photo books and photo-related publications from established and emerging photographers/book makers and independent publishers in New Zealand. It was founded in January 2015 by Anita Tótha, and listed photographers and photo-book makers include Harvey Bengé, Fiona Clark, David Cook, Bruce Connew, Darren Glass, Shelley

Jacobson, Blair Kitchener, Chris Leskovsek, Anton Maurer, Solomon Mortimer, Anne Noble, Becky Nunes, Haru Sameshima, Ann Shelton, Nic Staveley, and Yvonne Todd, among others. Tótha recently attended the Volume art-book fair held at Artspace, Sydney, in September and Photobook Melbourne in February, and plans to attend other international art-book fairs in 2016. To view the curated photo-book selection, visit remotephotobooks.com.



STUDENT-CREATED PHOTO BOOKS ON DISPLAY AT WHITECLIFFE



The photo-media department of Whitecliffe College of Arts and Design has placed emphasis on the photo-book format within its curriculum for the first time. Third-year photo-media students will present their own photo books at the inaugural end-of-year book event, which will run over two days and launch on November 13, from 5.30 to 7.30pm, at Whitecliffe College of Arts and Design. The work will also be on display on Saturday, November 14, from 11am to 2pm, accompanied by a talk from Anita Tótha (founder of Photobook Club Auckland and Remote Photobooks) and a screening of the short film documentary *Pictures on Paper: Photobooks in New Zealand*.

Becky Nunes, head of department of photo

media, says, "As this is the first time we have incorporated a long-form book project into the syllabus, I had expected some glitches and hesitance in terms of the uptake. I have been surprised and delighted by the enthusiasm and professionalism displayed by the students. They have embraced the project and are making some excellent work. We have had fantastic input from book makers, photographic artists and designers along the way. I hope that lovers of photographs, and of photographs in books, will attend our open event and enjoy what this crop of young talent has made."

For more information, visit whitecliffe.ac.nz/eoy2015.

PHOTO-BOOK AWARDS

The first of the keynote speakers for Photobook New Zealand 2016 have been announced with Melbourne / New York-based Ying Ang and the senior curator of New Zealand and Pacific Art at Auckland Art Gallery Toi o Tāmaki, Ron Brownson, being confirmed in the event's line-up.

Ang will cover what it took to create her monograph *Gold Coast*, how she decided on the images, any legal and ethical obligations, and how she managed the distribution of her book. Brownson has prepared a presentation titled *New Zealand Photobooks* — From Daniel Louis Mundy's Rotomahana to Harvey Bengé's *Le Flaneur*, which will discuss photo-book publishing in New Zealand.

Photobook New Zealand 2016 will take place during Wellington's New Zealand Festival, and will run from March 11 to 13, 2016. It will be located at Massey University's College of Creative Arts in the Te Ara Hihiko complex. More information can be located at photoforum-nz.org.



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2 We all got into photography,
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Maxy



Jeremy Town, *Southern Light*



Brian Brake, Oriental Bay, Wellington, 1960, taken for
New Zealand: Gift of the Sea (1963)

1 FRESH NEW LOOK

When you head over to dphoto.co.nz, you'll notice we've tidied ourselves up a bit. We're incredibly excited to announce our brand-new, fresh website. It will showcase the inspirational work of the artists we are lucky enough to be able to bring to you, in the stunning way that they deserve. We'd love to know what you think of the website, so send your thoughts to editor@dphoto.co.nz.

2 TOP 10 INSPIRATIONAL QUOTES FROM IMAGE NATION

We spent October 19–20 at the Image Nation conference at Auckland's Q Theatre — you can see full coverage of the conference on pages 16 and 17. Every speaker had motivating and inspiring words of wisdom, and we jotted down our top 10 favourites to share with you. Head to dphoto.co.nz to get that motivational kick.

3 SOUTHERN LIGHT ON SHOW

Jeremy Town is currently holding a solo exhibition, *Southern Light*, at Wanaka's Lot 3 cafe. We asked him about the event and about his style. Read the full interview at dphoto.co.nz.

4 NEW ZEALAND'S PHOTOGRAPHIC HISTORY EXPLORED

We talked to curator Athol McCredie, the author of *New Zealand Photography Collected*, about the process behind the book's creation and what it means for New Zealand photography.

IMMEDIATE ADVICE

In this day and age, anything and everything can be found online within seconds. With this in mind, we've decided to make sure you get immediate access to information about the new gear on the block, and we've transferred our reviews from paper to online. Each month, we'll give you a snapshot here of the equipment and applications that we've reviewed, and you'll find the extensive coverage over at dphoto.co.nz/reviews.

This issue, we explore:

Douglas Photo Calculator app

Downloading the app to our phone, we try out the app that can work out key metrics for photographers.



Olympus OM-D E-M10 Mark II

We venture out to explore what the OM-D E-M10 Mark II offers and bring you all our findings.

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IMAGE NATION THROUGH FRESH EYES

Editor Lara Wyatt experienced her first-ever Image Nation conference over October 19–20. Here, she recounts her experience of the stimulating two-day event, highlighting the inspiring advice that the presenters bestowed on the audience (photos by Alex Wallace)

Day one

Walking up Auckland's Queen Street to Q Theatre, I knew that Image Nation 2015 (or #ImageNation2015 if you were following it closely on Instagram and/or Twitter, as I was) would be packed to the rafters — just judging by the number of conversations I overheard as people discussed which presenter they were most looking forward to seeing or organized meeting with friends prior to venturing to the theatre. My assumption that this year's conference would be a biggie was confirmed when I arrived at the venue to register, as the queue went right out the door and curled up the road. Emerging, aspiring, and established professional photographers were taking Auckland by storm, and it was wonderful to see.

First up, Maxy spoke to a packed auditorium about the various commercial shoots he's been on and the videos he has created for the likes of Fonterra. What particularly resonated with the audience were his inspiring words about pursuing photography for the love of it rather than necessarily always for the monetary gain — although, it is a nice bonus when your passion can be incorporated into something that helps pay the bills. His big focus was about not trying to be a jack of all trades but focusing on one or two areas of photography that you enjoy and working in that particular realm or realms.

The importance of being able to connect with clients and other appreciators of your



Maxy speaks with presenter Nick Tressider.

work via social media was discussed by Mosh Social Media's Jon Randles, who offered such advice as creating a blog to include on your website, as Google uses the continuously updated content to provide users with relevant information, allowing your website to appear higher in search-engine lists.

Agency insights were offered by International Rescue's Rob Finn and FCB New Zealand's Pip Mayne, who advised that agencies may assist you by pushing your work towards clients looking for the specific look and feel that you specialize in — and, if a client sees your work promoted by an agency and likes it, they'll be more likely to use you as their photographer.

Taking the audience on a journey from her first portfolio of works from art school through to some of her favourite shoots, Fiona Quinn discussed how important visualizing what you want to shoot is, and how you have to adapt to situations when things don't go exactly to plan.

Sean Izzard wrapped up the first day by covering his transition from digital to film, initially assisting photographers, and travelling with his camera. He talked about how charity work can often be the most creative and fulfilling and discussed the power of working together, which is where The Pool Collective comes in — it's a place where agencies, clients, and other artists come together to connect and create innovative concepts.



Sean Izzard



Fiona Quinn



Rob Finn of International Rescue and Pip Mayne of FCB New Zealand



Jon Randles of Mosh Social Media





David Cook answers the audience's questions



Lisa Reihana



Photo-book panel discussion



Nels Israelson (R) and Nick Tressider (L)

Day two

I was excited about another full-on day of interesting topics to be discussed by very talented people as I made my way back to Q Theatre on the morning of day two. The line-up looked equally inspiring, and the theatre was once again packed out with eager photographers.

David Cook kick-started the day by discussing how dangerous photography can be — he's been punched a number of times when trying to get the photos he's wanted! He discussed how his preference for documentary photography is based on the necessity to slow down and look at your own backyard with fresh eyes, which is something he enjoys.

The photo-book discussion panel was hosted by Libby Jefferies and featured Simon Devitt, David Cook, Warren Olds, and Anita Tótha. They discussed how difficult it can be to make a profit from the photo books you create, and how there are options to either self-publish or follow a traditional publishing route, which can be harder. The idea of selling your photo book at your exhibition was also floated, with the suggestion that people often like to be able to take something home.

Storytelling and making connections with photography were a major topic in Lisa Reihana's presentation. She talked about the variety of media she has worked with, like photography and film, and explained, using a beautiful metaphor, that her camera is her



Peter Bennetts

gathering device and her computer is her carving tool.

Peter Bennetts talked about what drew him to architectural photography, and how he prefers shooting his subjects as they are, or 'straight up'. He covered naturalism in his approach to photography, and how it is important to have an idea of what you are shooting and why you are photographing it.

I got so caught up in Nels Israelson's talk that I forgot to take enough notes to refer to later, but seeing how many people he's worked with, and how he's used ground-breaking technology to create 3D images for such films as *The Hobbit* here in New Zealand, shows just how far photography has come and how many more exciting twists and turns

it will have to go through as it progresses into the future.

My first experience of Image Nation 2015 was thus an eye-opener when it came to the sheer talent in the industry here and overseas. The number of aspiring, emerging, and established professional photographers who I saw being inspired and motivated by these talented people's words makes me incredibly interested to see what will be produced in the commercial world and in personal projects over the next year. It would be great to see plenty of it at Image Nations to come.

To see D-Photo's top-10 inspirational words of wisdom from Image Nation 2015, visit dphoto.co.nz and search for 'Image Nation'.

AFGHANISTAN IMMERSION: THROUGH THE LENS AND BEYOND



Canon EOS 5D Mark III, 24mm f/14, 1/400s, ISO 200

Neil Silverwood recounts his month in Bamyan, Afghanistan, discussing the experiences and photographic opportunities he encountered

I've always had romantic notions and dreams about photographing in a war-torn country. It sounds like one of the most adventurous jobs imaginable, albeit a risky one. I'm not a particularly brave soul, however, and had never taken the leap. This all changed with a phone call from an old friend, Heidi Godfrey.

"I've been offered a job in Afghanistan, want to come?" Heidi asked. "It's a safe part of the country," she added unconvincingly. "And think of the amazing photos you'd get."

It wasn't an easy decision. I felt both thrilled and terrified by the idea. While contemplating the trip, I studied media reports on the security situation. It didn't sound good —

there were attacks in Kabul on a near-weekly basis. Late in 2014, the large North Atlantic Treaty Organization (NATO) force in the country all but pulled out, leaving a mere 13,000 troops behind — a fragment of the original contingent. The Afghan National Army was in charge of security, and the Taliban was testing its resolve.



Canon EOS 5D Mark III, 16mm f/3.5, 1/400s, ISO 160

Heidi had been invited to work as a ski guide for Untamed Borders, a company specializing in travel tours to risky destinations. To help weigh up the risks, I contacted its founder, James Wilcox.

"We travel in local cars with local drivers, and stay in local guest houses," he explained reassuringly. "Most of the attacks you see in the news are against high-profile targets. Basically, we try and blend in," he added. After considering all the dangers, I decided I had to go: it was a chance to travel somewhere few photographers get to see. It was an experience I couldn't turn down.

At the Kabul airport, I saw first-hand the difference between the Untamed Borders' safety strategy, and the strategies of the non-governmental organizations working in the country, such as the Red Cross and Doctors Without Borders. As we squeezed our packs into a rusty Toyota Corolla, I watched two other Western arrivals being met by armed security guards. They donned blast-proof vests and hopped into a bulletproof SUV next to us with armed bodyguards. It was in stark contrast to the procedures we were following, and I secretly hoped James was right.

Kabul is overwhelming in the extreme — it's completely militarized. Every significant shop, hotel, or government building is sandbagged up. Police and soldiers sit behind the sandbags

and strong walls. In the city, we drove past the Serena Hotel. Our guide pointed to it and said, "Many attacks here, suicide bombs, guns."

Women draped in burkas haggled at markets, while kids, soldiers, and police with missing limbs from the war begged in the streets. In many ways, though, Kabul was like any third-world city. When seeing this, all the chaos, I couldn't help but be glad I had been born in quiet little New Zealand.

While waiting for a flight that never came, we were shown the city and a local market. The bazaar was a thriving mass of frenzied trade. Every available spot held a seller touting their goods — even the median strip on the highway was used as market space: sheep were sold as traffic zipped past.

While photographing a young man in his early teens fixing shoes on the pavement, an old man grabbed my arm and angrily pointed at his leg. His limb was missing, replaced with a prosthetic — it had been blown off by a mine.

"He wants you to take him to New Zealand," my guide told me. "He says he has no job and no food." I didn't know what to say or do. I had everything in life, and he had nothing. I walked away, painfully aware that all I could do to help him was to record the harsh life faced by people here.

Eventually, we found out that the antique Russian plane that had been scheduled to take us to Bamyan was broken down, perhaps permanently, and we would have to drive to our destination on the Kabul-Behsud Highway, one of the most beautiful but dangerous roads in northern Afghanistan. The road is notoriously treacherous, and the government appears to have little control in that area. Attacks against high-profile targets are commonplace.

To offset the risk and blend in on the road, we dressed in local clothes.

"Is it OK to take photos?" I asked our guide.

"Actually no, it's not possible here," he explained. "Security is no good here — we don't want to attract attention."

As we drove along, my paranoid mind tried to distinguish the local farmer from the Taliban. Every time I saw a cell phone, I imagined it was a lookout phoning ahead with the terrific news that there was a vehicle coming with two Westerners — a valuable commodity on the local kidnapping market. To my surprise, we arrived in Bamyan, after five hours of driving, unscathed.

Walking down the streets of Bamyan is like stepping into the pages of a *National Geographic* magazine. Above the sprawling town, primarily made up of small clay



Canon EOS 5D Mark III, 24mm f/5, 1/3200s, ISO 250

houses, are the remains of two enormous Buddha statues. Before the Russians invaded Afghanistan, Bamyan was one of the most popular tourist hubs in Central Asia. People came from around the world to view the world's largest Buddhas, both created in the sixth century during a time when Buddhism was the main religion.

In 2001, the spiritual leader of the Taliban gave the order for the Buddhas to be destroyed. Local men were lowered down on ropes and forced to place dynamite in the heads and bodies of the statues. In mere seconds, one of the most historical structures in the world was shockingly obliterated.

As a photographer, I was drawn to the remnants of the structures, and spent the first couple of days exploring the maze of tunnels and caves in the surrounding cliff face. It was a surreal experience to crawl into a tunnel and shine a light on the wall illuminating drawings and sculptures created hundreds of years ago. After lining up some shots, I returned one morning at dawn and photographed the first rays of light filtering through the tunnels and caves.

I often spent hours in Bamyan town trawling the streets, looking for interesting scenes of people living and working to photograph. Bamyan is a timeless place — men still ride donkeys down the town's rocky streets and shop owners call out to passers-by trying to attract attention to their stock, which is mostly fresh, raw food — it was easy to imagine the place would have looked more or less the same 1000 years ago.

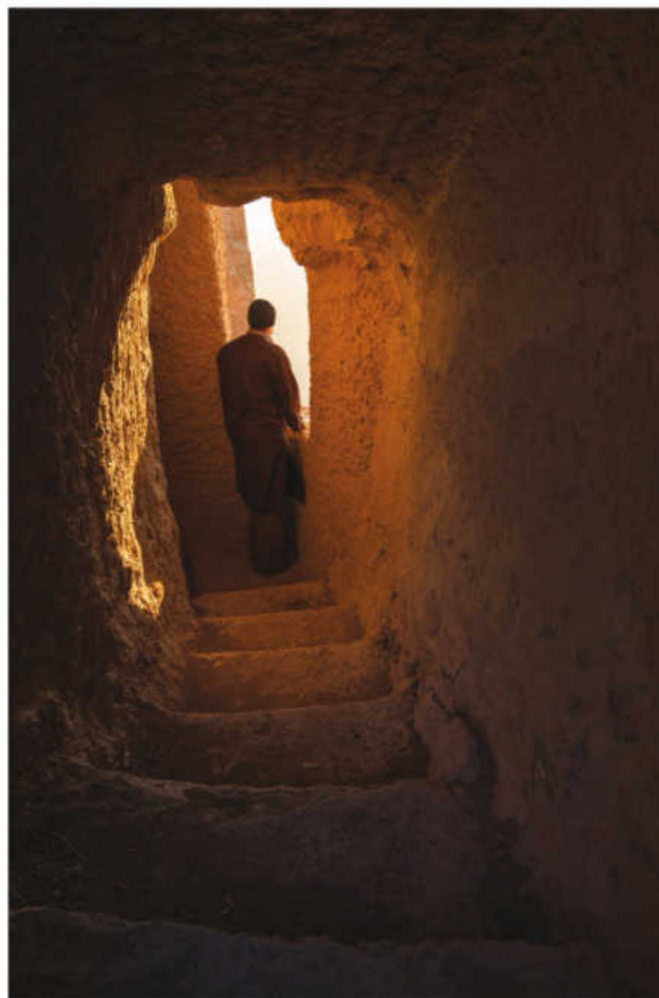
To capture life in Bamyan, I brought my Canon 5D Mark III with a 16–35mm lens, but often wished I had something smaller like a mirrorless compact. A camera like that would attract less attention and relax subjects. People were not used to photographers, and the response was mixed. Some people would grab my arm and say, "Photo, photo", while



Canon EOS 5D Mark III, 24mm f/4, 1/800s, ISO 100



Canon EOS 5D Mark III, 105mm f/10, 1/1600s, ISO 250



Canon EOS 5D Mark III, 23mm, f/6.3, 1/200s, ISO 800

others were less enthusiastic and would wave a fist strongly, indicating they wanted me to leave. You have to have thick skin to be a photographer in Afghanistan.

Each time, though, I used the same formula — build rapport with the subject, then ask permission to take a photo. Afterwards, showing them the pictures on the LCD screen was a good way to break the ice and have some fun with the locals. When possible, I printed images and tried to get a copy back to the person — I could do with as many friends in this foreign land as possible.

While photographing at the local bazaar one day, an old man with a wrinkled, character-filled face approached. “Buzkashi. Buzkashi today. You go, you go,” he said.

I had no idea what he was talking about, but decided to follow the crowd to a game set in the open below the remains of the Buddhas. The crowd multiplied, and, eventually, there were thousands of spectators gathered around a group of horsemen. Later, I would find out that this is Afghanistan’s national game, *buzkashi*. Two teams on horseback compete for possession of a dead calf. To gain a point (and Af1000 [about NZ\$23]), teams must drag the carcass around a circuit.

It’s a full-contact, brutal sport — think horse polo meets rugby.

While police fought back the crowd surrounding the pitch, I used a 24–105mm f/4 lens to capture the action. The game appeared to have no boundaries, and, several times the horses went straight through a group of spectators who had to run for their lives. I watched a horse throw a rider half off and drag him across the course and observed dramatic collisions between the opposing teams. Afterwards, I learned that one person was killed and one critically injured — both had been spectators. When the critically injured person was taken to the local hospital, he was unable to be treated, as the doctors were both at the game. I suspected the irony was lost on the victim.

My companion, Heidi Godfrey, had a completely different experience. She was working for the Bamyan Ski Club and overseeing the local ski-challengers programme. Each year, 10 men and 10 women are chosen for a free two-week training programme — the Afghan Ski Challenge. The challengers are taught ski-touring techniques by previous graduates who have trained as guides. There are no lifts in Afghanistan, and it’s a tough way to learn

to ski. Students often spend as much time digging themselves out of knee-deep powder as they do skiing. After a month of training, challengers compete head-to-head with foreigners and locals, many of who ride on home-made wooden skis.

The men’s race was well covered by local photographers, but fewer attended the women’s race, which is arguably the more interesting of the two events. At the start of the women’s race, the atmosphere was tense. Many of the young women had families watching and were afraid of letting them down. It’s hard to know what photo angles to prioritize in such a multifaceted environment. The potential was incredible. I tried to find unique perspectives rather than just photographing the races, and I captured frames of the veiled female spectators, the local security guards and police armed with AK47s watching the event, and the faces of competitors as they crashed on the overly difficult course, as well as the tears of frustration and joy as they finished.

Our month spent living in the local community went by fast, and soon we had to leave. I didn’t want to go and could quite easily have spent several more months there.



Canon EOS 5D Mark III, 45mm f/16, 1/500s, ISO 500

On our return to Kabul airport, I relaxed, and felt as if all our challenges were over — they weren't. The airport was packed and intensely busy. People pushed and elbowed each other trying to move forwards in the drawn-out queue to the immigration counter. By the time we reached the desk, our flight was ready to board. I handed over our passports, but the immigration officer slid them back.

"Nay, expire visa, expire visa, go Kabul," he said.

Our visas had expired by a day. This was our 30th day on a one-month visa but there were only 29 days in that February — the dates had been mixed up. The crowd surged forwards angrily and tried to pass us.

"Please!" I pleaded for an exit stamp.

"Expire, Kabul," he said.

We rang a contact in Kabul. A man came and took our passports, then returned five minutes later — it felt more like an hour.

"OK, I help you," he stamped the passports, and we made it to our flight.

Looking back, I learned a lot about travel photography while in Afghanistan. Focusing on taking pictures can both take away from an experience and deepen the connection with the environment and the people. It's a natural human reaction to want to photograph every

beautiful thing we see. We try to capture the beauty, finding a way of keeping it and sharing it. However, it can remove you from the moment, and cloud your focus and appreciation of what's before you.

It can also open doors, connect you with the people around you through discussions about the camera and the photos, and take you places you wouldn't otherwise go. In the search for an interesting angle, you can uncover the layers in a situation. In Afghanistan, the layers felt infinite. The culture, religion, and languages were complex to me, and there was so much I didn't understand. Through photography, I connected with people who rarely have

contact with Westerners. It was a privilege to be a photographer there.

When I arrived back in New Zealand, my mood was flat. The holiday had been one of the most intense and interesting experiences of my life, and everything just seemed a little dull in comparison. I also missed living in a world in which almost every scene you see would make a good photograph, and the warmth of the local Hazara people living in Bamyan.

It's an experience that I'd highly recommend to any photographer, travel photographer or otherwise, and I can't help but hope that I'll one day get a chance to go back.

Travel information

If you're interested in packing up your gear and visiting Afghanistan, Silverwood shares a few tips to make the experience comfortable, and one to remember:

Afghanistan is a difficult country to travel in, and it would be nearly impossible to visit without help from a local travel company. Untamed Borders, untamedborders.com, does a terrific job of getting you there and back, as well as providing interpreters and transport.

You can visit Bamyan in either summer or winter. In summer, the countryside is green and lush; in winter, it's bleak, but the Koh-i-Baba is covered in snow and it becomes a winter playground. In either season, a trip to Afghanistan as a photographer will be a rich, unique, and deeply rewarding experience.

Feel free to contact me directly for more information: neilsilverwood@hotmail.com.



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Nikon D3X, 24mm, f/9, 1/80s, ISO 640

POSTCARDS TO HERSELF

New Zealand Photographer of the Year, Tracey Robinson, talks with Adrian Hatwell about allowing life's winding trail to guide photographic development

It is often said that specialization is key to creative and professional success in photography, and there are certainly many great photographers whose careers would attest to this truism. But some creatives balk at pinning their trajectory to a single style, and sometimes variety isn't just the spice of life but an essential ingredient to accomplishment. Case in point: this year's New Zealand Photographer of the Year, Tracey Robinson.

The Rotorua photographer was recently named champion of the New Zealand Institute of Professional Photography's (NZIPP) annual print competition, the Epson/NZIPP Iris Awards. In an uncommon turn, Robinson was awarded the top honour without winning any of the programme's individual categories — so taken were the judges with her "thoughtful, conceptual, and honest approach to a range of

photographic genres and subject matter", according to Kaye Davis, chair of the organizer's honours board.

Robinson, who has been competing in the event for the past five years, says the accolade came as a complete surprise. She had entered with the simple aim of accruing more points to move up the professional organization's qualification ladder.

"It wasn't on my radar at all; I didn't go in with the intention of trying to win this. I was just hoping to get a gold medal to go towards my next photographic honours level," she explains. "To win the whole thing was quite surreal."

Although winning the award — presented to the photographer during a gala dinner at Queenstown's sumptuous Rydges Lakeland Resort — might have felt like a dream, it is clear recognition of the very real breadth



Nikon D700, 10mm, f/2.8, 1/160s, ISO 2000

of talent evident in Robinson's expressive personal works. The photographer's versatile artistic style — an intermingling of fine-art practices instilled by early tertiary training and two decades of photojournalism experience — has developed in the almost 10 years since she quit the newspaper game and went into business for herself.

"I shot for newspapers for 20 years and really needed a change. I wanted to move away from news photography into something more friendly, so to speak. Bad news sells, and 20 years of that ... [was] enough," Robinson says.

She is now squarely in the good-news market, having built up a successful commercial practice in the Bay of Plenty. Since opening her business, Robinson has seen a huge jump in the number of people offering a photographic service in the area, thanks to the digital boom: "Rather than being one of about five in Rotorua, I'm now one of maybe 300."

But professionalism, quality, and creativity

set Robinson comfortably apart from the pack — a reputation further solidified by the Photographer of the Year title, which she says is already generating a healthy buzz for her business.

Although welcome, the commercial boost is not the primary reason Robinson takes part in the Iris Awards programme. In fact, the creative development encouraged by the competition provides a liberating creative release from the dictates of business. She explains, "It pushes you in directions that your everyday work doesn't. A lot of my work these days is commercial work, so it's not emotive kind of work. It's nice to put yourself up against your peers and get a feeling for where you are sitting. Am I heading in the right direction, or have I lost the plot completely?"

The Iris win provides strong validation for the direction in which Robinson's creative pursuits have led her, which she describes as a naturalistic extension of her interactions with the world around her.



Nikon D3X, 85mm, f/1.4, 1/15s, ISO 80

"There's a good quote from Tony Bridge," she says, "who is an amazing photographer. I went on a course with him. He says every photograph is a postcard to yourself. They are reflections of your life; they say something about who you are and how you see the world."

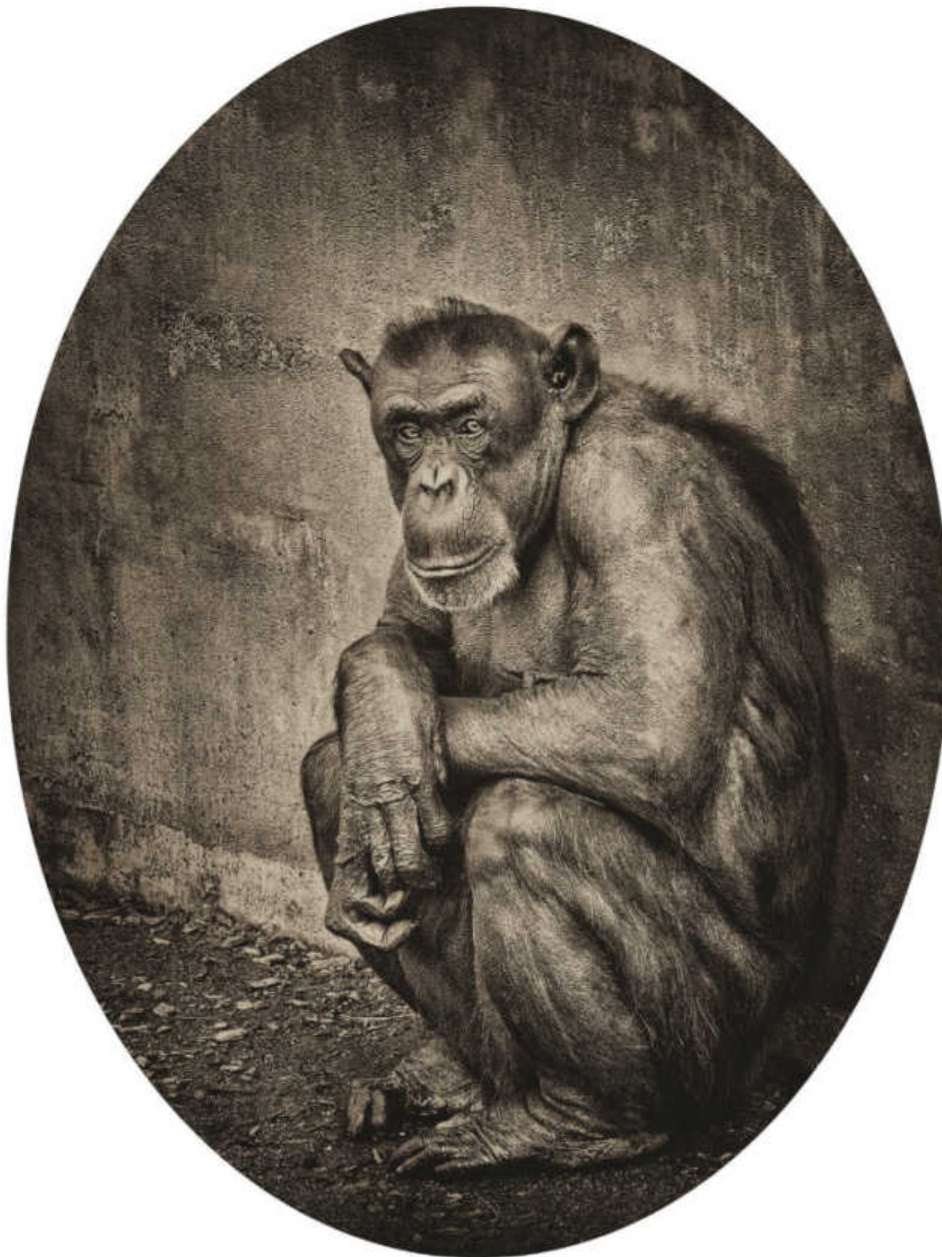
This idea is perhaps best exemplified by the Silver Award-winning portrait Robinson entered in the Iris Award's Illustrative category. A striking and playfully anachronistic portrait of a beautiful young woman at first blush, the image contains many poignant ties to Robinson's identity and lineage.

The subject is Robinson's daughter, costumed to represent her dual Māori and European heritage. The moko, drawn on by Robinson, is a family design worn by the subject's great-great-grandfather. She wears a brooch belonging to Robinson's

grandmother; the pounamu her father and grandmother gave her; the ring was a 21st birthday present from her mother; and the riding crop she holds comes from the photographer's horse-showing days.

Robinson explains: "I've got a 110-year-old villa that I've been restoring for the last two-and-a-half years, and I wanted to put a big frame above the big kauri fireplace, containing something that looked like a large Goldie-type painting." [Charles Frederick Goldie, a New Zealand artist who lived from the late 1800s to mid 1900s]

Calling on her fine-arts experience, Robinson shot the portrait in classical fashion, setting up a grey backdrop in her lounge, using light from two big sash windows, and exposing for four seconds with a shallow depth of field.



Nikon D3X, 200mm, f/8, 1/400s, ISO 2500

"It's printed life-size on canvas with a big gold frame, and everybody thinks it's a painting," she says with a laugh.

While that image is a very literal example of Robinson's life informing her work, her distinct approach often manifests itself in a subtler fashion. The heartstring-tugging image of a morose chimpanzee, which won a Silver with Distinction award in the Illustrative category, is an example of the photographer's journalistic instinct for story combining powerfully with artistically emotive execution. The image was captured during a trip to Hamilton Zoo, where Robinson spied one chimpanzee that seemed to be enjoying itself far less than the others.

"In the chimp enclosure, there was this one chimpanzee, and, to me, it looked depressed; it looked really unhappy. It just

sat there curled up in the corner looking at me and I felt really sorry for it. I took some photographs, but didn't know what I was going to do with them," Robinson discloses.

She revisited the images when it came to submit for the Iris Awards and found the primate's deep sadness still resonated. She recast the image in muted sepia tones and gave it an oval crop to hold the subject in its sparse dirt-and-concrete space, the result reminiscent of artistic etchings.

On her vision for the image, Robinson relates, "I wanted it to have an old feel, like it might have been taken 100 years ago, or it might have been taken yesterday — a timeless effect. I wanted it all to focus on the expression and the hands and the way it was looking at me, because to me that's what it was all about."



Nikon D3X, 85mm, f/3.5, 1/2000s, ISO 200

It wasn't until after she had finished creating the image that she discovered how on the nose her sense of the chimpanzee's ennui had been; in an email from the zoo, she discovered the animal's name was Lucy. She was one of the last 'tea party' chimps from

the old Bell Tea commercials. Trained to interact with people and now relegated to an enclosure, Lucy has, in fact, been diagnosed with depression — a situation Robinson had instinctively captured and conveyed with potent empathy.



Nikon D3X, 50mm, f/4.5, 1/250s, ISO 100

The importance of creating an emotional connection through imagery is one of the key lessons Robinson has taken from her years of entering the Iris Awards. All prints are examined and discussed by a panel of judges; the photographer can sit in on this process but is not allowed to say anything. Having had judges misunderstand visual elements of an image in the past, Robinson has been developing techniques to communicate emotion clearly. Sometimes, as in the case of Lucy, it may be sympathy, but just as effective is getting the judges to smile.

Robinson's latest success in that vein is a delightfully whimsical image of a rabbit, dressed in a hunting vest and brandishing a rifle, turning the tables on the traditional canine predator. The seed for this image, which scored a Silver Award in the Illustrative

category and raised a good chuckle from all judges, was fortuitous Trade Me browsing. The photographer found her leporine subject in the taxidermy section of the online auction website and had to have him.

"I started in a bidding war with somebody. I was horrified at what I ended up paying for it, but I was so set on buying it, because I had this image in mind," she says.

This time, the path from concept to print was

not a smooth one. Her initial idea was to have the rabbit in a standoff with a hunter. But, venturing to her partner's farm in Hamilton for the shoot, she found the look was not quite what she was after. The plan changed, and, in a friend's paddock, she dug a hole with the idea of a hunting dog emerging to face the barrel of the rabbit's gun. But, again, the elements didn't quite come together. It wasn't until her own little dog, May, got in on the action that the stars aligned.



Nikon D700, 116mm, f/4, 1/1000s, ISO 1600



Nikon D700, 31mm, f/8, 1/1000s, ISO 1250

"She won't move when I tell her to stay, but she didn't want to be anywhere near this rabbit," explains Robinson. "It frightened the living daylights out of her; anytime she looked at the rabbit she would cringe, so I sat there doing a series of images of her cringing, and it gave the impression that the rabbit might be holding the dog up. It worked."

Having matched the dry grass and green pasture to the rabbit and its outfit, Robinson made sure to shoot the image on an overcast day to ensure there was no harsh light. It was then a matter of desaturating the colours to achieve that perfect child's illustration look, which delivers the gag so charmingly.

With her personal work so essentially influenced by personal experience, it's unsurprising to learn that Robinson's life is an extremely busy one. As well as running her photography business, she also runs a bed and breakfast, owns a motel, and is fixing up her century-old villa home. Mad as she admits the schedule gets, Robinson is steadfast in making time to continue developing her artistic works and moving towards a concrete goal; when next we hear from her, it may well be as she becomes one of the few New Zealand photographers to achieve the lofty qualification of Grand Master of Photography.



Nikon D3X, 15mm, f/5, 1/30s, ISO 1600

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IN IT TO WIN IT

Lara Wyatt caught up with Bevan Whittleston, the winner of the Junior category of the 2015 Sigma *D-Photo* Amateur Photographer of the Year competition, to find out what he's shooting and where he hopes his photography will take him

It's been less than two years since 20-year-old Bevan Whittleston decided to pick up a camera and start shooting. It was in March 2014 that he started taking his point-and-shoot camera out on his bike-riding trips with his mates and caught the bug.

"I realized I wouldn't really make it that far as a rider, so I thought I'd just capture instead," Whittleston explains.

Since then, photography has remained a major part of Whittleston's life. He recently headed to Otago University to study medicine, but, after around a month and a half, he decided it wasn't really what he wanted to do and cut his losses and returned to his love of photography, spending the rest of his money on a camera and fitting shooting around his job of working in a bike store.

"I still had seven grand of student loan after a month and a little bit. It sucks, but it would have been a lot worse if I'd stuck with it," he says of his decision.

Astrophotography is something that has struck a chord with Whittleston, and, on the day that we spoke to him, he had been out shooting until 4am and had returned to continue editing through until 6am. Whittleston says

that he tries to get out and shoot as often as he can, but realizes that he needs clear skies and a lot of time to make sure he gets the shots he's after.

"I can't do a day before work or something like that. They're big days," Whittleston tells us. "I'm keen to do a bit of everything that I can think of — I like to do film as well, but there's less of that around at the moment. Astro is probably my favourite one, just because it's something that you can't just see — I'm doing something people can't see. Especially with deep-sky images and stuff like that — you need time and patience to see it."

The purely self-taught photographer draws his inspiration from the likes of Mark Gee (astrophotography) and Timothy Poulton (landscapes). Whittleston says that, for astrophotography, especially, there's a network of people online, on web pages such as Aotearoa Astro, who will discuss what they're shooting, and he can pick up on the trends from around the world.

For example, he says, "There's a couple of Americans who basically live-streamed the recent lunar eclipse ... [as] we couldn't see it down here because it was the afternoon when it happened."



Canon EOS 70D

This network of people with whom Whittleston connects online means that he hasn't yet ventured to a local photography club: "I'm just doing my own thing. I know there's some local camera clubs but I haven't really gone. I've just been focusing on the groups online where all the New Zealand guys and world-class guys come along and share stuff, which is quite cool."

When he's not out shooting the skies, Whittleston says sometimes he will just see an image that he likes and imitate it when he's out shooting: "If I see something and think, *Whoa that's cool*, I'm going to try and do something like that. You just have to work out how to do it. Quite often I'll see something and I'll be like, 'Oh, I'll shoot that'. Or I'll think of more abstract stuff, and I'll walk around the house going, 'What have I got here to play with?'; and I just find stuff to muck about with."

It can be a bit tricky to shoot exactly what you're envisioning with limited kit, but Whittleston is managing to work around the majority of the trials he faces with just a single camera body at the moment, and making it work for the variety of genres and styles he's dabbling in.

"I'm just using my own stuff — it's the same camera I started with," he relates. "I've still got the same lens, but I've got a couple of other lenses now. I'm just buying stuff as I go. I have a Canon 70D, which is proving a pain

for astro as it can't pick up enough. There's some things I need to really improve, but hopefully this summer I'll be able to pick up the parts I need. But at this stage, [I have] just one body and, up until a while ago, only one lens."

This limited kit allowed Whittleston to shoot an exceptional photograph that saw him take out the Junior category in the 2015 Sigma *D-Photo* Amateur Photographer of the Year competition, with the judges wowed by the mood and style of the shot.

Of his winning shot (page 34), Whittleston says, "I was super stoked [to win]. I was really not expecting it for that particular photo; I wasn't expecting it at all, because I was just building a trail out in the forest and I was like, 'Oh, it's a bit miserable out there, I may as well take my camera and shoot random stuff'. I just saw something and was like, 'This is interesting', so I stuck my hatchet there and took a photo. It was really just a random shot. I was surprised. Personally, I think it's just the colours ... I don't know what it is about it, I just like it."

Whittleston does want to enter more competitions, but he is putting off entering an abundance, as he believes he still has some way to go to get his work competition ready: "Some [competitions] I'm not entering yet because I'm not really good; you have to pay to enter some of the international awards, and I'm not even going to bother



Canon EOS 70D



2015 Sigma D-Photo Amateur Photographer of the Year, Junior category winning image. Canon EOS 7D, 50mm, f/2.8, 1/180s, ISO 200

entering when the people I look up to are still not at the top of those. If I do enter a competition, it's more like I'm in it to win it. Because that's what competition is to me. I mean, they're good for a challenge, and you see all the winners, and you're like, 'Dang!'"

The future plan for Whittleston is to travel the world and take photographs. He looks at the opportunities that people like Timothy Poulton have had and hopes he'll be able to experience a similar lifestyle.

"He goes all around the world, basically. I'm really jealous of the amazing places he gets to go; it'd be cool to go there as well. If I get to do one thing in my life, I'd like for it to be to go to Canada, ride bikes, and take photos — just do that for the rest of my life. That's my goal; it'll take a long time to get there," he says.

A career in photography is Whittleston's overall aim, but he's not naive — he knows that it will be a tough road to make a living from his passion: "There's money in weddings and whatnot, and you could make a living with those, but I've never been a fan of trying to shoot weddings just because of the pressure to try to get everything perfect on the day. I need to find something, a niche that suits me — like Mark Gee, who's pretty much doing astro for a living because he's so successful."



Canon EOS 70D, 20mm, f/5.6, 1/2s, ISO 160



Canon EOS 70D, 270mm, f/5.6, 1/250s, ISO 640

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Sharon Thompson

A LABOUR OF LOVE

The birth-photography industry is the new kid on the block. Lara Wyatt discovers what it involves and where it's heading when she talks with three birth photographers — Keri-Anne Dilworth, Tamara Milldove, and Sharon Thompson

Capturing new life

At the present time, when you think of birth photography, you may discover your eyebrows have risen and a look of horror or confusion is adorning your face. But the shock and fear are what the photographers working in the birth-photography industry are working hard to eliminate. When you see the photos that are captured during a birth, you'll find so many more emotions and feelings are evoked than you expect, especially by the new parents — including strength, admiration, and love. You'll be reminded of the moments that tend to be forgotten during the birthing process, like when Grandma-to-be massages Mum's back, and when Dad keeps a tight hold on Mum's hand. You'll also have an ever-lasting record

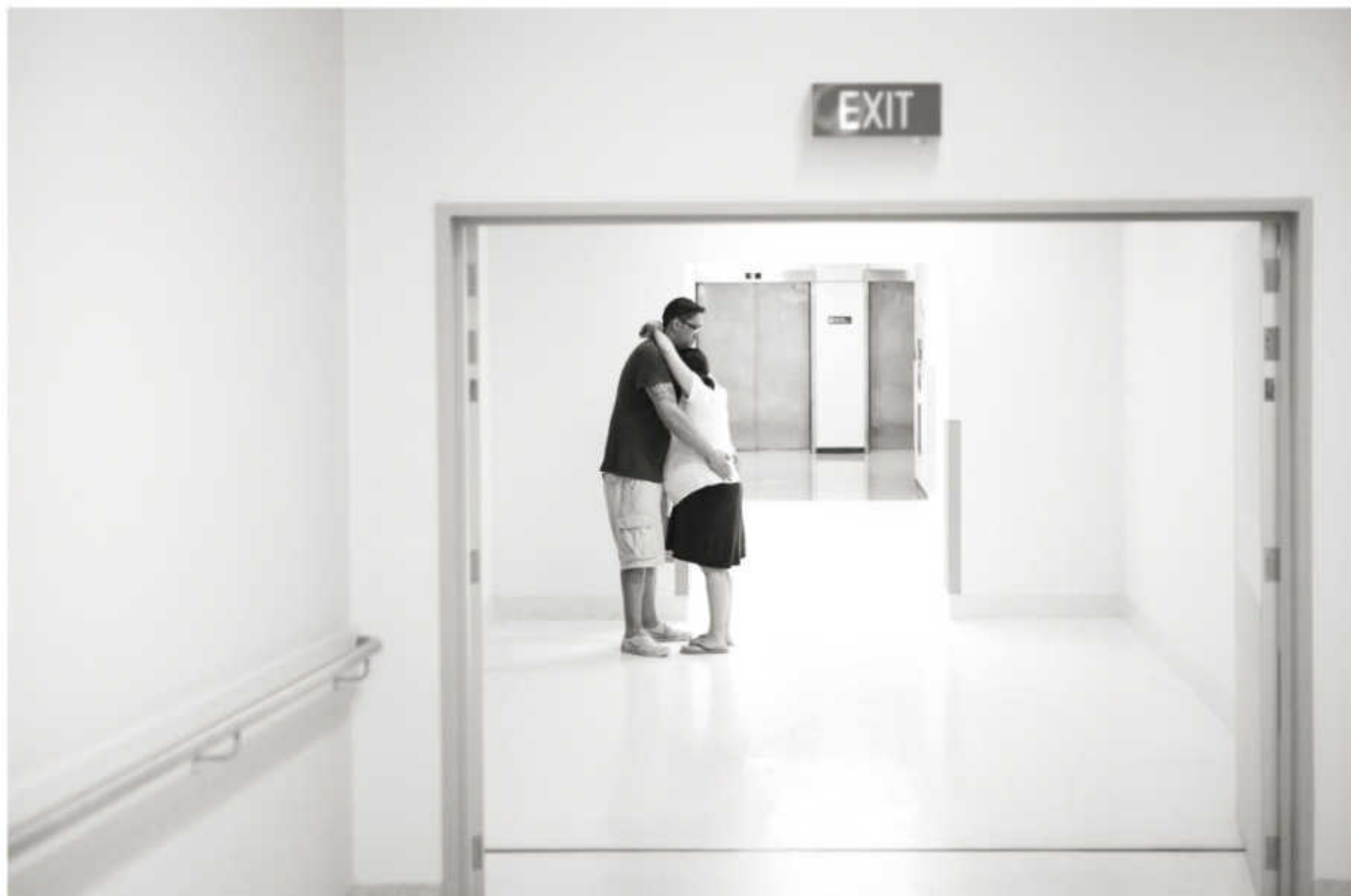
of the first time you ever got to hold your baby close, seeing their face for the first time.

There's not much mention of birth photography prior to 2012; however, Christchurch-based Sharon Thompson started working as a stillbirth photographer around the time of the 2011 Christchurch earthquake. As the South Island representative for Heartfelt, a volunteer organization that provides photographic memories to families who have experienced stillbirths as well as premature and sick babies, Thompson was able to help families with their loss through her images and decided she wanted to capture the flipside as well.

"I want to do the full circle of life ... any birth is beautiful, regardless of whether ... [the



Tamara Milldove



Tamara Milldove, Documentary category winner of the 2015 Epson/NZIPP Iris Awards

mother] birth[s] at home, in hospital; whether they have a C-section; or whether their baby passes away," Thompson explains.

Wellington-based Tamara Milldove has only been shooting as a birth photographer for the last year and a half but has already been recognized for her work, winning the Documentary category of this year's Epson/NZIPP Iris Awards — the first time a birth-photography image has been recognized as a winner in the competition.

Auckland-based Keri-Anne Dilworth was recognized as a finalist in the Documentary category in 2014 with three of her birth-photography images.

"It's amazing, I didn't expect [to win]," she says. "I'm still trying to get my head around it, but it's a good way to get birth photography out there."

Being completely unable to control a shoot is usually a nightmare that most photographers do not want to experience, but those who take up the challenge of working in the birth-photography industry experience this beautiful chaos every time they pick up the camera and head off to a delivery, be it towards a hospital room or a residential house for a home birth.

Dilworth, who also volunteers for Heartfelt, reveals that, as a control freak at heart, she finds it liberating being out of control when it comes to what she is capturing.



Sharon Thompson

She explains: "I love the challenge of the birthing environment, and I love the precious moments I am able to give my clients. Knowing that what I've given them is priceless — images of moments that would have gone completely unseen, moments that empower them and moments that can evoke such deep emotion — is what drives my passion for this industry."

Thompson holds a similar view when it comes to being out of control and says she doesn't worry about having a specific list in her head of what she needs to accomplish during a shoot: "Everybody is so unique ... I am guided by them, so it's like watching a dance, and it's waiting for that beautiful moment. I work really intuitively — of course,

I do want to make sure I get all those little details, but, during labour, I'm just observing."

But finding out what the mum-to-be wants shot is something that is discussed during the lead up to the big day — and it's not just a quick catch-up prior to the shoot, either. The birth-photography industry is based heavily on relationship building and being able to connect with both Mum and Dad in order to become another support person for them during the birth.

Milldove says that the first meeting is very relaxed, usually over a coffee at a cafe, and is

all about getting to know them so that you're not a complete stranger, and you cover what they want and don't want captured.

Thompson agrees, saying she always meets them at a cafe and finds out about what they want to receive from the experience. "I really want to hear about them," she says, "and I'm really tapping into how their mind[s] work ..., and what they're wanting from this — so I'm not talking about what I can do; that only comes right at the end."

Dilworth ensures she meets with the expectant mother a month prior to her due date, so



Tamara Milldove



Keri-Anne Dilworth

that, when the day arrives, she can leave her completely undisturbed while she's shooting: "I talk about how I work on the day, I find out how much of their delivery they would like documented — most want to see their baby being born, but some do prefer the birth shot without any nudity. I let them know when they need to contact me ... [M]ost importantly, it gives them the chance to feel comfortable and get to know me prior to the day."

Getting the approval from all those involved in the process, including the midwife, the hospital, and the medical professionals who will be involved in the birth, is essential to ensure the safety of all of those who will be present during the birth. As the only Canterbury District Health Board (CDHB)–approved birth photographer, Thompson says that there's a code of conduct, communication is very open, concerns are reported straight away, and everything is about trust when it comes to being able to shoot in the hospital. She has met with the CDHB's legal team to discuss what should happen if something should go wrong.

"I guess they're concerned about how you're going to cope with it and patient confidentiality," Thompson explains. "I've

been in a room where Mum suffered a seizure when she was delivering baby, so it's camera down straight away. I'm always wearing my CDHB lanyard, so [that] if a neonatologist or anybody like that walks in, they can acknowledge straight away that I'm meant to be there."

Dilworth says that every hospital and birthing centre will have its own set of rules regarding birth photography, and it all comes down to acknowledging these rules and abiding by them. "Professionalism and respect in this very sensitive industry is extremely important to keeping access for birth photographers open in the future," she says.

Along with Waikato-based birth photographer Kim Howells, Dilworth is in the process of setting up a birth photographers association that will bind its members to a code of conduct, which they are hoping will provide hospitals with more peace of mind when a member is shooting there.

Milldove reiterates that getting medical professionals' permission prior to arriving at the birth is important: "I always ask the people I work with to check with their midwife if they're OK with it, because they're most likely to end up in the photos, too."



Keri-Anne Dilworth

Packing for the big day

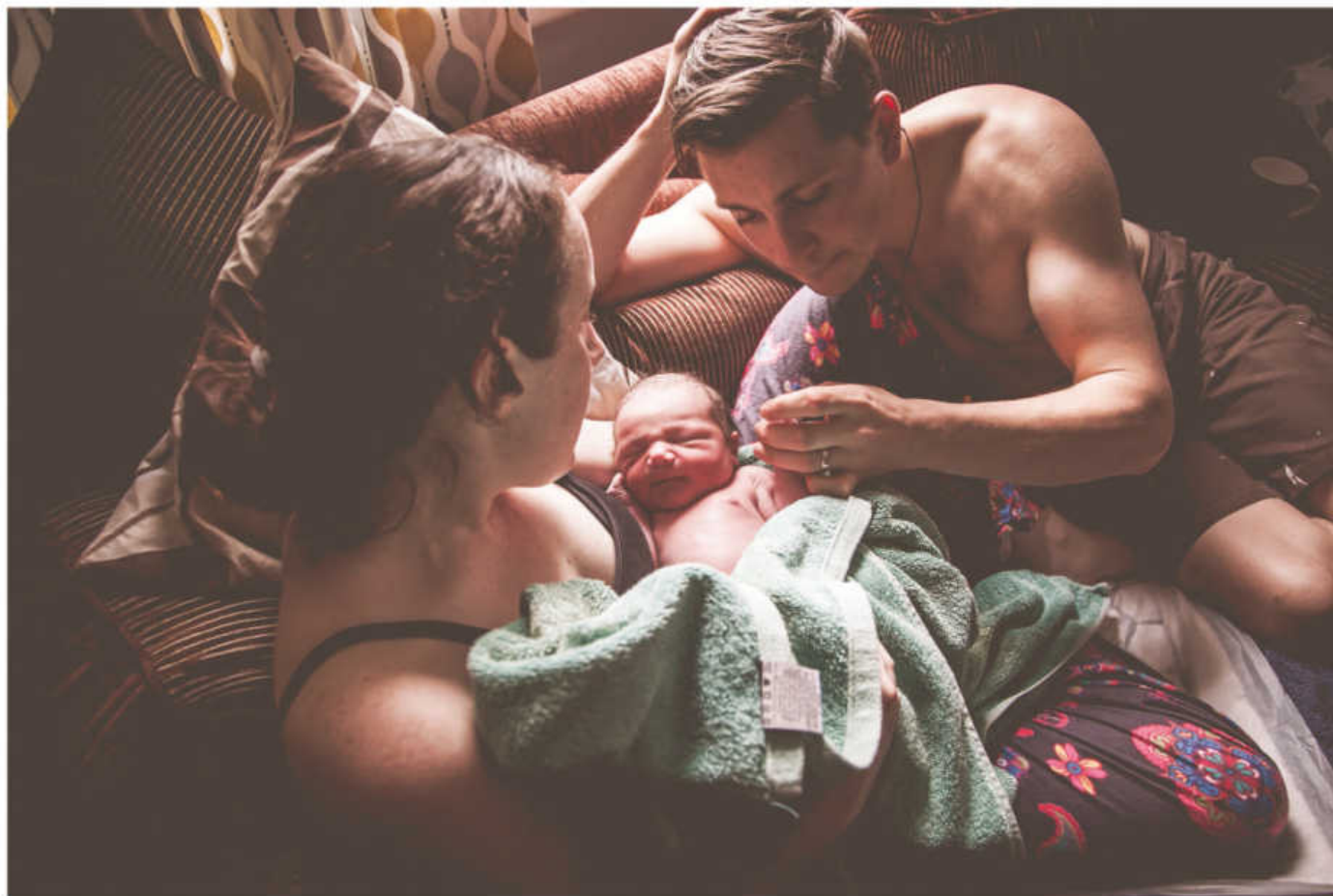
The uncontrollable nature of birth also has an impact on the types of gear a photographer can take along to the birth — as you can imagine, it would be rather difficult to set up a full studio shoot with extensive lighting rigs and beauty dishes, due to the confines of the birthing location and the necessity to not be a distraction. For these reasons, it seems to resonate with the three photographers that less is more when it comes to the gear that is packed.

Dilworth takes a Canon 5D Mark III and her preferred lens — a 24–70mm f/2.8 — in

conjunction with a Canon 600EX-RT flash. But when flash isn't appropriate, she'll use a 35mm f/1.4 and a 50mm f/1.2 lens. Milldove takes her backpack filled with her Canon EOS 6D, a 60mm lens, and her Sigma Art lens (her favourite), which she says is good to use when you are unable to get too close. For her part, Thompson takes her Canon 5D Mark II, a 50mm f/2.8 lens, a wide-angle lens, and a flash. Although it may sound a bit odd, Thompson also takes her 90–200mm telephoto lens, which she says is great for stepping back and shooting from outside the birthing 'bubble': "There's a bubble with birth that you need to stay away from. The birth



Keri-Anne Dilworth



Sharon Thompson

process is sacred, and you never get into that space — apart from the times that I've been holding legs."

But not being able to take a lot of equipment with you doesn't mean you can't get creative when it comes to making the most of your surroundings to get those once-in-a-lifetime shots. Thompson says that she has used white pillows and paper from around the room to bounce light, even utilizing a doctor here and there to hold up a piece of paper for her to shoot certain moments.

Watch it grow

According to Dilworth, birth photography is an industry that had to be built from the ground up, and it is starting to gain some traction and exposure now. This exposure is coming in the form of the awards that birth-photography entries are receiving, both in New Zealand and overseas (with the Australian Institute of Professional Photography [AIPP] including a birth category in its annual Australian Professional Photography Awards) as well as the general word of mouth and acceptance of what has traditionally been a behind-closed-doors, or taboo, topic.

Milldove says that her interest in birth photography stemmed from her mum forgetting to take photographs during the birth of Milldove's son, and she started to think how great it would be to do

professionally. Realizing that the industry already existed and that workshops were available, she took up the opportunity and is now a full-time professional birth photographer. The availability of these workshops, some of which are even online, indicates that interest in the industry is widening, and more photographers are wanting to learn about what it takes to get involved.

And, for photographers who want to take the opportunity to document the story of birth and capture the moment new life is brought into the world, Milldove has the following words of advice: "Just get out there and do it. But don't just shoot anyone and everyone. Think about it thoroughly, because, if you're going to do it, you need to be on call — you may miss family events. You really need to think about it and commit to it."

The overall hope of the birth-photography industry is that it will become generally accepted that the birth of a child is photographed in the same vein as other special occasions, to be reflected back on at a later time. As Thompson explains: "What I want is: 'Oh, you're getting married, who's your wedding photographer?' [to be as natural as] 'Oh, you're pregnant, who's your birth photographer?', because there's no need to be scared; we are so respectful of Mum and Dad, there's nothing to be fearful of."

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Canon 7D Mark II, 70–200mm, f/4, 1/1600s, ISO 400

SPOTLIGHTING JULIA HOME

Sarah Barnett catches up with Julia Home from the Kaiapoi Photographic Club to get her insights into a club that has helped her develop her photography skills over more than 20 years

Kaiapoi Photographic Club (KPC) strongly stands by the aim it laid out in 1989 when the club was established: to promote awareness and appreciation of photography, offer encouragement to enable people to learn and explore the art of photography, and provide instruction and training in techniques that will lead to better photographs being taken and greater satisfaction for the photographer. It's a mission statement that long-time member Julia Home has benefited from greatly.

In the early 1990s, Home and her husband saw an advert in their local paper promoting KPC's 'Learn to use your camera and be better at your photography' evenings. They went along and "it wasn't long before we were both hooked and became members of the club," she says.

The club offers a welcoming environment for

photographers of all skill levels, and hosts monthly workshops and competitions, plus multiple field trips each year. Home describes these practical excursions as "the best way to learn and gain from others' experience", and strongly recommends joining a photography club for this reason.

Home, a podiatrist by day (her Flickr account is under 'toedr'), remembers her first camera — a Pentax ME Super — was bought when she was living away from her parents so that she could capture all that she was seeing and doing and share those experiences with them. Initially happy to teach herself the basics, she eventually enrolled in a night course at a local high school and completed a Fifth and Sixth Form photography course (today's equivalent would be NCEA Levels 1 and 2), which covered many aspects of photography and allowed for experimentation with black-and-white processing in the school darkroom.



Canon 7D Mark II, 100mm, f/6.3, 1/800s, ISO 6400

A self-confessed perfectionist when it comes to her images, Home admits that she is always trying to get that perfect shot and enters many competitions to continue advancing her skill.

The KPC runs monthly competitions for members focusing on a range of subjects, including portraiture, photojournalism, landscape, natural history, monochrome, and night, plus 'open' months in which the subject is not set. Each member can enter up to four images for judging (in their choice of print, projection, or both), and awards are presented and scores allocated. Every year, the member with the highest

score receives a club trophy, and grades are allocated to members based on ability and competition points.

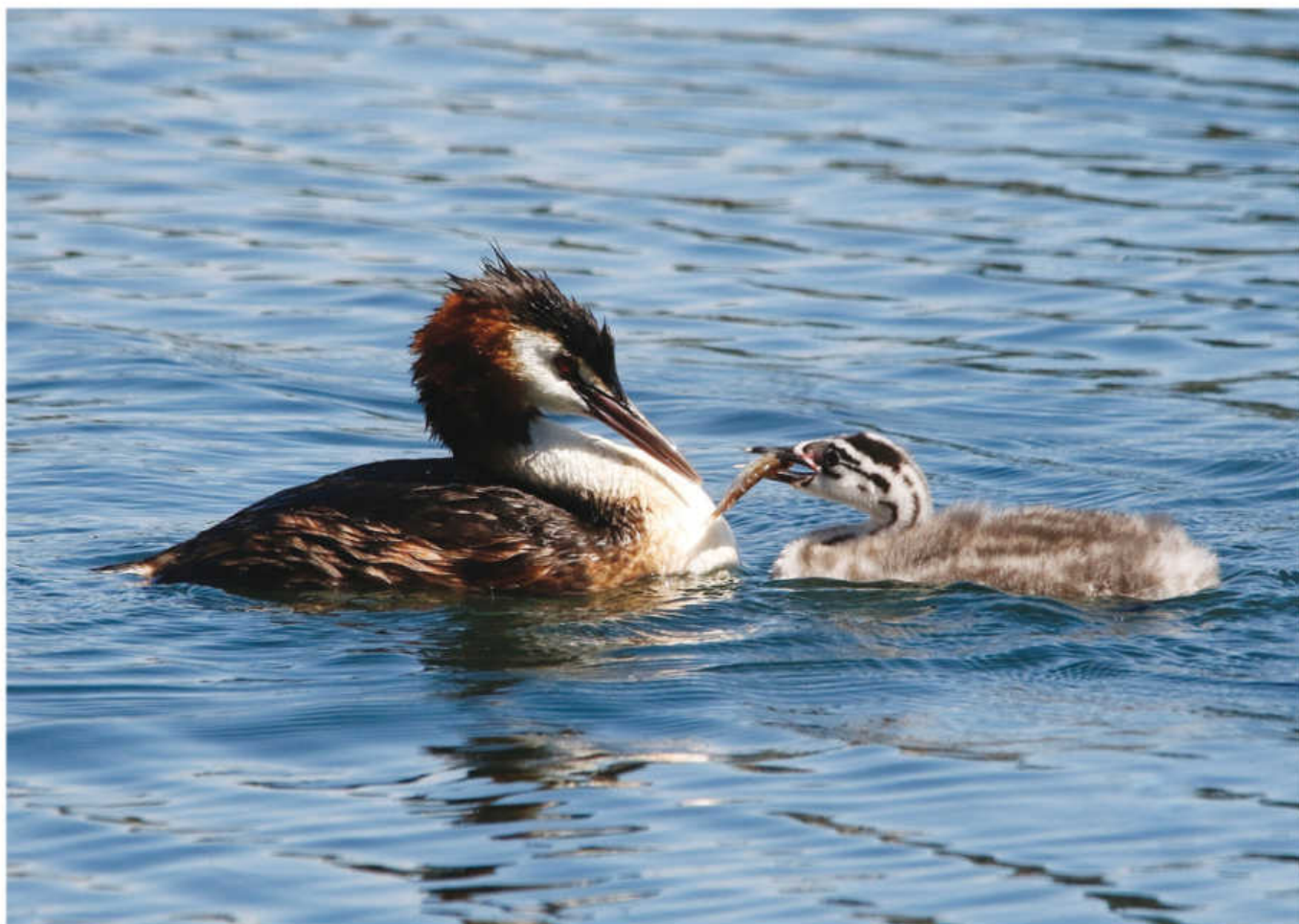
Home finds entering competitions, both within the club and locally and internationally, allows her to continually develop and progress her skills. "The standard of photography [is] always advancing; if you don't keep up with current trends ... you get left behind," she says.

Recent photographic honours awarded to Home include eight acceptances, three honours, a champion portrait, and overall champion print at the Photographic Society of New Zealand (PSNZ)–affiliated clubs Southern Regional competition, held in Gore in early October. In the last two years, she has also gained over 300 international awards as the result of entering various international competitions and was recently offered the opportunity to attend a workshop run by the PSNZ on judging — meaning she is now a qualified open- and nature-category judge. Home regularly gets contacted by other clubs to assess, critique, and judge their members' work, providing helpful advice and feedback on improving the submitted shots.

Fitting her own photography around a busy job and new role as a qualified judge means it is often relegated to weekends, evenings, and any other spare time she finds herself with. But Home is still constantly searching for that perfect shot that captures the subject at its best. When shooting in natural landscapes, she strives to photograph different things at different times of the year to take advantage of the ever-changing inspiration nature offers. This attention to detail is clearly articulated in Julia's images of animals, as she attempts to capture them in their breeding colours, courting, on the nest, and with their young to explore all stages of their



Canon 7D, 100mm macro 2.8, f/7, 1/800s, ISO 640



Canon 7D Mark II, Sigma 150–500mm, f/14, 1/1250s, ISO 1250

relationships and life cycles through her lens.

Like most photography clubs, the KPC often has guest speakers at meetings to impart their wisdom to members and hold skills-based workshops. Workshops in 2015 have addressed a broad range of subjects — from how to take a portrait, what constitutes a good landscape, and how to best capture birds and bugs, to enhancing your images once taken. These speaker-led workshops are run by both non-members and members — Home is quick to point out the wealth of knowledge held by members inside the club that is happily shared.

Home says that being part of the KPC has allowed her to gain experience and confidence both with her photography and on a personal level. She continues to work towards international photographic distinctions to develop her own

skills, and, in turn, passes her knowledge and wisdom on to others to help them progress also.

Drawing inspiration from Henri Cartier-Bresson, Werner Bischof, and Sebastião Salgado for her own work, and, in her continuing attempts to obtain that perfect shot, she also finds herself looking at a variety of different photographers, both past and present, who she admires to “then create images with my spin on them”.

To see more of Home’s images, visit her Facebook page, facebook.com/JuliaHomePhotography, or find her on Flickr, flickr.com/photos/135620111@N04. You can enquire about joining the KPC by visiting its website, kaiapoiphotographicclub.org, or by finding the club on Facebook: facebook.com/KaiapoiPhotoClub.



Canon 7D, EF-S 18–200mm, f/5.6, 1/15s, ISO 160



Canon 7D Mark II, 35mm, f/1.8, 1/160s, ISO 500

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Momento's photo books start at \$70, and the calendars start at \$19. Download the free software, watch tutorials, and view Christmas order cut-off dates at momento.co.nz.

Fujifilm X-T1

The award-winning Fujifilm X-T1 is a premium, interchangeable-lens camera combining all the benefits received in an X series camera — including a compact size, high-speed performance, and excellent mobility. With evolved SLR-style handling, mechanical dials, and a weather-resistant body (when paired with a weather-resistant X-mount lens), the X-T1 also has an electronic viewfinder for a truly immersive shooting experience. The electronic viewfinder allows for a unique wide-angle view, the world's highest magnification for a digital camera (0.77x, as of Fujifilm research, January 2014), and a lag time of just 0.005 seconds.

The Fujifilm X-T1 is available now, with prices starting from \$1999 for the body only. For more information, visit fujifilm.co.nz.



Fujifilm XF35mm F2 R WR

The latest addition to the X series lens range from Fujifilm is this XF35mm F2 R WR. With the smallest diameter of the line-up, this lens achieves an autofocus time of just 0.08 seconds thanks to its inner focus system and stepping motor. Delivering sharp images with rich bokeh, it offers a focal length equivalent to 53mm (35mm format), making it a new standard for all photography fans. The lens exterior is weather- and dust-resistant, and will continue working in temperatures as low as -10 degrees Celsius.

The Fujifilm XF35mm F2 R WR is available in black and silver options for an RRP of \$789.99. For more information, visit fujifilm.co.nz.



Lexar Pro 1000x MSD

Rely on Lexar for high-speed performance with its range of Professional 1000x microSDHC/microSDXC cards, which use UHS-II technology (UHS speed class three) for high-speed performance and file transfer. You can quickly capture, play back, and transfer a range of multimedia files, including 1080p full-HD, 3D, and 4K video — with a read-transfer speed of up to 120MB per second. The cards come complete with a microSD UHS-II USB 3.0 reader for high-speed file transfers.

The RRP's for the Lexar Pro 1000x MSD cards range from \$65 to \$229. For more information, contact Noel Leeming or visit au.lexar.com.

Tamron SP 150–600mm with Free Manfrotto Monopod

The Tamron SP 150–600mm presents exciting possibilities for bird, wildlife, and sports photography with its extra-long-focal-length range. Its compact size and newly designed tripod mount make it surprisingly easy to handle for a lens with such an extensive reach. It comes complete with VC to add a whole new level of stable shooting. For a limited time, this lens comes paired with a free Manfrotto Monopod, giving added stability to those looking to get seriously close up.

The Tamron SP 150-600mm has an RRP of \$1758.99. For more information, visit tamronlenses.co.nz.



★ Sigma 20mm F1.4 DG HSM lens

Thanks to advanced manufacturing technology, Sigma has expanded its already impressive line-up of lenses with a world first — a 20mm F1.4 lens, made possible through a double-aspherical lens 59mm in diameter.

By providing the benefits of an ultra-wide-angle lens with minimal distortion, this lens is ideal for capturing landscapes, starry skies, and architecture. Designed primarily for ultra-high-megapixel cameras, the Sigma 20mm F1.4 DG HSM will deliver outstanding image clarity, even when shooting at wide-open aperture.

For more information on Sigma lenses, available now from CR Kennedy, visit crkenedy.co.nz.



★ Lexar Pro SD 2000x

Increase your workflow with the help of Lexar's Professional 2000x SDHC and SDXC UHS-II cards. Quickly capture and transfer high-quality files such as photos and 1080p full-HD, 3D, and 4K videos with a read-transfer speed of up to 300MB per second. Lexar professional cards use UHS-II technology (UHS speed class three) for high-speed performance and file transfer — allowing you to save time and streamline your workflow so you can focus on the more important things, like the business of photography.

For more information on the Lexar Pro SD 2000x cards, with an RRP from \$122 to \$661, visit au.lexar.com, or contact your nearest Noel Leeming store.



★ Tamron SP 35mm F/1.8 Di VC USD

The Tamron SP 35mm F/1.8 Di VC USD is a standard 35mm lens, slightly skewed to a wide angle with built-in Vibration Compensation (VC), and provides an MOD (minimum object distance) of 0.2 metres. This lens achieves superb imaging performance at full aperture with well-balanced depictive capability. It's fast, incredibly stylish, and comes in both Canon and Nikon mounts. The Tamron SP 35mm is the next lens addition for photographers looking for a new prime for their kit.

The Tamron SP 35mm F/1.8 Di VC USD has an RRP of \$1249.00. For more information, visit tamronlenses.co.nz.

★ Gift ideas and inspirations

For a gift that gives the freedom of choice to loved ones who enjoy new creative challenges and want to build on their photography skills, Maja Moritz photography gift vouchers offer a thoughtful gift this Christmas. Choose from basic to advanced workshops, tailored one-on-one sessions, or special-occasion workshops, all provided by internationally renowned German photographer, Maja Moritz.

They're based in Christchurch, and vouchers are available for Moritz's workshops from \$99, including a gift card, envelope, and postage New Zealand-wide. For more information visit majamoritz.com, or facebook.com/majamoritzphotography.





★ LOMO range available now

Film and instant-camera lovers rejoice — the LOMO range will now be available in New Zealand thanks to CR Kennedy. The first Lomography camera was created in 1982 as the LOMO LC-A and its influence quickly spread through Russia, Poland, what was then Czechoslovakia, Cuba, and eventually Vienna. The range has come a long way since then, now with too many models available to count, including the Diana F+, Diana Mini, Fisheye One, Fisheye No. 2, La Sardina, and Konstruktor F. The vintage styling and quirky designs make these cameras great gifts for those who like to flex their creative muscles, and we wouldn't mind seeing one in our stocking come Christmas Day.

For more information on the entire range of LOMO cameras and accessories available through CR Kennedy, visit crkennedy.co.nz.



★ F-Stop Mountain Series bags

Whether you're a casual outdoors photographer or a full-on adventurer, F-Stop's range of Mountain Series bags will have your gear-hauling covered.

The Mountain Series range boasts a premium, lightweight construction, featuring abrasion and weather-resistant materials to keep your equipment as safe as possible, and an ergonomic design with integrated hydration tube to ensure carrying comfort. The five-strong line-up ranges from a slimline 32-litre pack for the casual explorer, right up to the heavy-duty 80-litre bag capable of handling the most extreme of outdoor adventures.

For more information on F-Stop bags, available now from CR Kennedy, visit crkennedy.co.nz.



Nikon DSLR D5500

The Nikon DSLR D5500 features a first for Nikon DSLR cameras with the all-new touchscreen vari-angle LCD monitor that allows for limitless shooting possibilities with easier handling. The large, 3.2-inch display can simply be flipped out for an interesting new angle, and then just touch where you want to focus and shoot — it couldn't be easier. Plus, a new touch function gives you one-touch easy access to autofocus areas and aperture settings, and as an added bonus, the new carbon-fibre plastic body means the Nikon D5500 only weighs 688 grams.

For more information on the Nikon DSLR D5500 — which has an RRP of \$1549 — visit nikon.co.nz.



★ Tamron SP 45mm F/1.8 Di VC USD

The 45mm format is the closest approximation to a human field of vision, and captures high-resolution shots to an unparalleled degree of resolving power. With this Tamron lens you can compose an image at will, without regard to shooting distance or ambient lighting constraints, to produce crisp, tack-sharp images from f/1.8 full open aperture. The unique synthesis of a VC system in a 45mm lens with a best-in-class MOD of 0.29 metres redefines standard-distance shooting — freeing the photographer to discover another dimension of personal style. The 45mm comes in a stylish package with both Canon and Nikon mounts.

The Tamron SP 45mm F/1.8 Di VC USD has an RRP of \$1249.00. For more information, visit tamronlenses.co.nz.

Nikon Coolpix P900

Get closer to your subjects for that perfect shot with the new Nikon Coolpix P900. With 83x optical zoom (24mm–2000mm equivalent in 35mm format) and 16.1 megapixels, the P900 takes ultra-high-power zoom to a new level. The vibration-reduction modes allow stabilized shots at a shutter speed of approximately 5.0 stops faster (compared to previous models) for clear images every time. Easily connectable to your smart devices with built-in Wi-Fi or NFC, the P900 is a compact, stylish camera with a rechargeable Li-ion battery that delivers the longest battery life in its class.

The Nikon Coolpix P900 has an RRP of \$1049. For more information visit nikon.co.nz.



Cintiq Companion 2

Get ready to unleash your creativity with the second-generation Cintiq Companion. Able to be used as both a powerful, stand-alone, professional creative 13.3-inch tablet powered by Intel Core processors and Windows 8.1, or a creative pen display when plugged into your Mac or PC using the Cintiq Connect technology, the Cintiq Companion 2 is portable and convenient. With 2048 levels of pen-pressure sensitivity, and the ability to detect the angle of your stroke, the Cintiq Companion 2 offers a natural pen-on-screen drawing experience.

For more information on the Cintiq Companion 2, which is available from \$2249 from Ubertec, visit wacom.com.



Fujifilm XF1.4X TC WR

Available now from Fujifilm is the new Fujinon XF1.4X teleconverter. A high-performance teleconverter, it is capable of multiplying the focal length of the XF50–140mm F2.8 R LM OIS WR–mounted lens by 1.4 times. It is able to be used with weather-resistant cameras and lenses — such as the Fujifilm X-T1 — as the teleconverter will not affect the weather resistance of the system, or the camera's autofocus performance.

The Fujinon XF1.4X teleconverter is available now for an RRP of \$739.99. For more information and to order, visit fujifilm.co.nz.

Nikkor AF-S 200–500mm f/5.6E ED VR

Ideal to take with you when aeroplane spotting or exploring nature, the Nikkor AF-S 200–500mm f/5.6E ED VR is specially designed to simplify, yet enhance, the super-telephoto shooting experience — even for handheld shooting. The lens has a fixed maximum aperture of f/5.6, which enables images to be captured with vibrant colours and rich details — even from afar — while the two vibration-reduction (VR) modes excel in minimizing image blur for crystal-clear shots.

The Nikkor AF-S 200–500mm f/5.6E has an RRP of \$2299. For more information, visit nikon.co.nz.



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SideKick 360

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SideKick 360 is a smartphone adapter that provides mobile photographers and filmmakers with solid camera support and precision control.

The 360° rotating ball joint allows for quick repositioning from vertical for photos to horizontal for video and anywhere in between. Available in all 12 colours to match your favorite MeFOTO Tripod! Choose from gold, blue, green, red, titanium, purple, orange, black, white, yellow, hot pink or chocolate.



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BackPacker

TRAVEL TRIPOD KITS

The MeFOTO BackPacker travel tripod kits provide an exceptional combination of materials, construction and features - plus a splash of colour! Great for point & shoot, mirrorless and micro 4/3 cameras. Only 12.6" when folded yet 51.2" extended, it weighs 1.17kg and can support up to 3.9kg.



RoadTrip

TRAVEL TRIPOD KITS

The MeFOTO RoadTrip Travel Tripod Kits provide an exceptional combination of materials, construction and features - plus a splash of colour! Great for point & shoot, mirrorless, micro 4/3 and DSLR cameras with larger lenses. Plus converts to a monopod in seconds. Only 15.4" when folded yet 61.6" extended, it weighs 1.63kg and can support up to 7.9kg.



GlobeTrotter

TRAVEL TRIPOD KITS

The MeFOTO GlobeTrotter Tripod Kits provide an exceptional combination of materials, construction and features. Great for both compact and full frame cameras with larger lenses, plus converts to a monopod in seconds. Only 16.1" when folded yet 64.2" extended and can support 11.9kg. Available in both aluminum and carbon fibre.



WalkAbout

COLORFUL MONOPODS

Monopods are surprisingly useful. Seriously! We know from experience that once you own a monopod, it's something you just can't live without. Why? Here are some examples: Say you're on an outing where you need just a little lightweight stability, such as a wedding or sports event, the MeFOTO WalkAbout Monopod is made for precisely that, walking about while taking photos or video without the hassle of setting up a tripod, and if strolling is on your agenda, it converts to a walking stick!



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- Available in four sizes to fit everything from compact mirrorless camera systems all the way up to a pro DSLR with an attached 70-200mm f2.8.
- Fidlock® patented magnetic clips allow easy dropon attachment and fast slide release. This is the quickest clip in the world. It can be opened and closed with one hand, even when wearing gloves or when the bag is behind you.





Chris McLennan is a New Zealand-based commercial travel photographer, servicing clients all over the globe. With more than 50 different countries on his list of shoot locations, his images and stories bring the world just that little bit closer. When he's not working on an assignment, Chris also hosts intrepid-style photo tours to exciting and photogenic travel spots such as Alaska, Africa, Papua New Guinea, and New Zealand. He is an ambassador for camera brand Nikon and holds endorsement relationships with Lowepro, Lexar, AquaTech, and HP. For an example of his work, watch his YouTube video sensation *Car-L meets the Lions*, which has received 7 million views, and has been featured by both local and international press and media worldwide.

cmphoto.co.nz

TRIBAL ADVENTURE

Be transported to the least-explored regions of Papua New Guinea with Chris McLennan and learn about the lifestyle and rituals of the area's people

After being dropped by charter plane onto a lonely grass airstrip, surrounded on all sides by dense tropical jungle echoing with the musical notes of abundant birdlife, it was obvious to all as we disembarked that we were in one of the more remote areas of Papua New Guinea. I was here to guide a small group of photographers as we journeyed to see the primitive tribes and traditional culture of this incredible country — one of the world's least explored yet home to 7 million people who claim around 800 different languages between them.

From the airstrip, it was a short hike to the smooth-flowing Karawari River, along which we travelled by boat to our accommodation at Karawari Lodge. The only access in or out is via charter plane, or, for the locals, via the river itself. With a generator to provide power, and housed in traditionally built but wonderfully comfortable accommodation, we were a long way from the hustle and bustle of today's busy Western world, and we loved it.

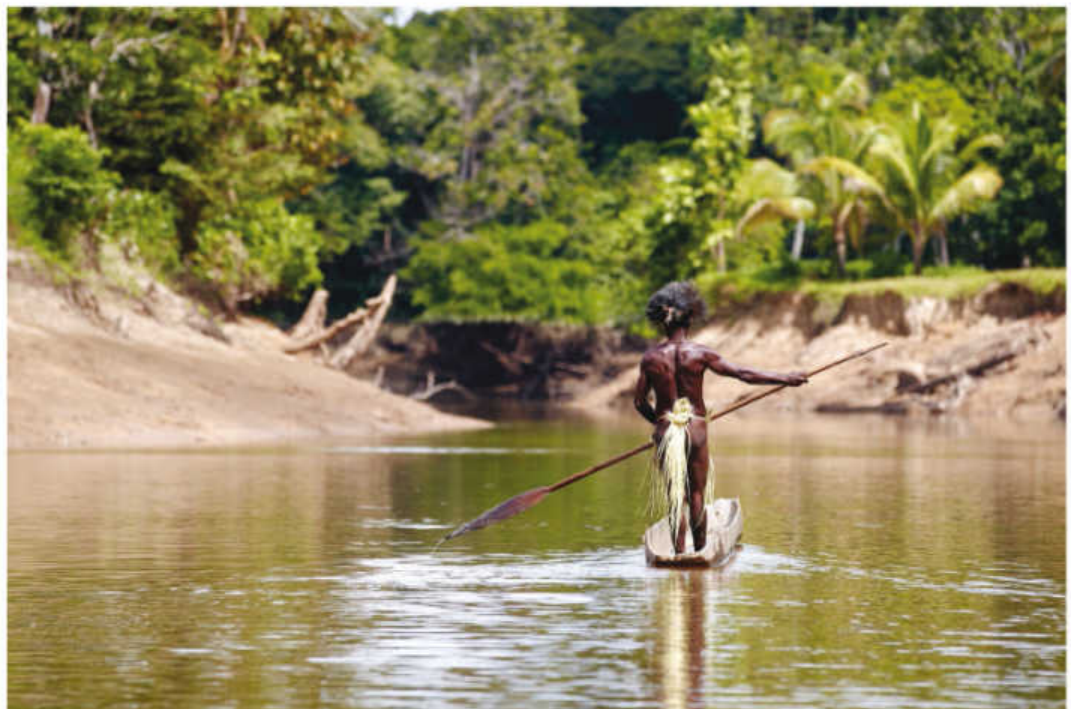
The majority of the people in this country still live an uninterrupted subsistence lifestyle, spending their days fishing and harvesting sago (a starchy extract found in the spongy centre of various

tropical palm stems), and we were looking forward to spending time among them.

It was along the Karawari River that I spotted local 'stand-up paddle boarders', noting that, while the women paddled their canoes from a seated position, the men all stood — possibly explaining their incredible physiques. The women were predominantly seen fishing, catching a piranha-type fish by hand from their dugouts, often also cooking or smoking the fish over a smouldering fire at one end of the vessel. Babies and children were also part of the action, and sat perched in the dugouts from an early age or crowded around the cook fires, helping their mothers.

The children in the village laughed and hid when they saw us, many of the youngest having never seen white travellers before. But they were happy to be photographed, and we made sure to thank the village elders before heading further north to our floating home, the 'Sepik Spirit', for the next few nights.

The country is known for its diverse cultural beliefs, and nowhere were these more evident than among the tribes found along the Sepik River of the Blackwater Lake District. The tribespeople



Possibly the first stand-up paddle boarders? The canoes and paddles are all shaped by hand and show incredible workmanship. The men's paddles are longer and fairly simple in their styling, whereas the women's paddles are more intricately carved



A young boy from Kundiman village on the Karawari River. I photographed him backlit, with the blown-out river behind, and used a small reflector to add fill and provide a catchlight in his eyes

of this area are famed for their 'crocodile cutting' — a skin-cutting ritual that results in scars that look like crocodile scales — and practice this incredibly bloody yet intricate form of body scarification that marks their rite of passage to adulthood.

Held every four or five years, the ritual involves boys as young as 12 years old through to men in their mid 30s. This disparity in age is caused by the cost of the ritual itself, with many families having to save for a number of years to be able to afford it. Prior to the cutting, the young men remain in isolation inside the local spirit

house for up to three months, where they are taught the skills and lessons that will enable them to become strong men and leaders in their tribe. The cutting itself is usually performed by an uncle on their mother's side and is a detailed yet painful process, with the initiates' only respite gained by chewing a narcotic type of leaf that offers some pain relief during the process. The wounds are then carefully managed throughout the healing process to ensure development of the raised scars unique to this form of body modification. The results are indeed stunning — the scars and the patterns they form are evocative of a crocodile's scales and cover each man's chest, lower torso, and back. More importantly, though, they mark the initiate's successful transition from boyhood to manhood.



A young girl photographed sitting on the edge of her dugout canoe in the shade. I only used natural light to capture the warm tones in this image.

This personal beautification was in contrast to the colourful adornment we saw among the tribespeople of the Huli villages, found in the very central regions of Papua New Guinea. Known as 'wigmen', these natives get their name from the meticulous and intricate headpieces they wear, woven from human hair using a specific design indicative of each tribe. Yellow everlasting daisies are cultivated and used to decorate the wigs, along with feathers and cuscus (possum) fur. The overall look is completed by a band of snakeskin worn across the forehead, and a cassowary quill pierced through the nasal septum. In addition, kina shells are worn around the neck, and a decorative belt with *bilum* cloth is worn to cover the private parts. Face paint is elaborate and done predominantly in bright yellows and reds, making the wigmen one of my favourite photographic subjects during our time there.

Spending time among these remarkable people always fills me with a sense of wonder, impressed by their



The brightly coloured face painting that is recognizably Huli. I captured this image using a large aperture to create a shallow depth of field, allowing the incredible face painting of this tribal elder to stand out from the background

unhurried pace of life, their hospitable nature, and their proud self-sufficiency. It is this extreme pride in their cultural heritage that makes them so happy to share with us, welcoming us in and encouraging our photographic enthusiasm. In stark contrast to their harsh and ongoing

history of tribal warfare and cannibalism — as recent as the 1960s — and at odds with the big-business mining and agricultural activities found in the industrial centres, I have found the native people of Papua New Guinea's interior regions to be among the friendliest I have ever met.



A group of Huli wigmen resplendent in their finery, with bird of paradise feathers reaching to elaborate heights above their headpieces



A native from the Blackwater Lake District but now living in Karawari, Timi proudly shows off his crocodile scarification



Leading professional photographer Jackie Ranken covers the fundamental techniques and ideas behind a range of different photography styles each issue.

One of the country's most respected photographers, Jackie is the current New Zealand Landscape Photographer of the Year and is a Canon Master. She also runs the Queenstown Centre for Creative Photography with her husband, Mike Langford.

jackieranken.co.nz

CONTEXTUALIZING PORTRAITURE

Learn how to capture memorable, spur-of-the-moment portraits with Jackie Ranken's analysis of her personal portrait collection

Making portraits of people I know is something I find more enjoyable than making portraits of people I don't know. Being given permission and trust to be creative with my camera to not only capture the likeness of this person but also remind me of who they are and of an experience

that we have shared, is something that I am grateful for. In this article, I will discuss three images that I entered into this year's Epson/NZIPP Iris Awards, the photography techniques that I employed, and the story behind each capture.



James Ranken. Canon EOS 5D Mark III, 50mm f/2.8, 1/320s, ISO 200

James Ranken

This photograph exists because I was carrying my camera with me — that's the first step. I take my camera with me whenever I visit friends and family who I want to photograph. I don't leave it in the car, because some situations demand an immediate response.

I was visiting my daughter, Janet, in her

student/share house with my son, James, and I brought the camera inside in case there was an opportunity to capture some images to represent where she was in her life. As I was waiting for Janet to make a cup of tea, James dropped onto the couch and picked up the guitar. On my left was a large window that cast beautiful soft light across the room: this set the



scene. I liked the couch, the poster, the wacky-looking sculpture in the corner, and I especially liked the way the laptop cord wrapped around his foot.

I had a fixed 50mm prime lens on at the time, and I couldn't fit it all in the frame, so I decided to shoot the image in two halves. I shot top and bottom then merged the frames together using Adobe Photoshop (File > Automate > Photomerge).

When I processed the image, I noticed the marks on the wall, the pieces of paper on the couch, and the unswept floor. So I cleaned this up before I made a final edit using a plug-in from Google's Nik Collection called 'Analog Efex Pro'. Choosing the double-exposure option helped me to emphasize James, and it allowed me to cover up the distracting side table and white pillow with his legs. I liked the desaturated grainy effect.



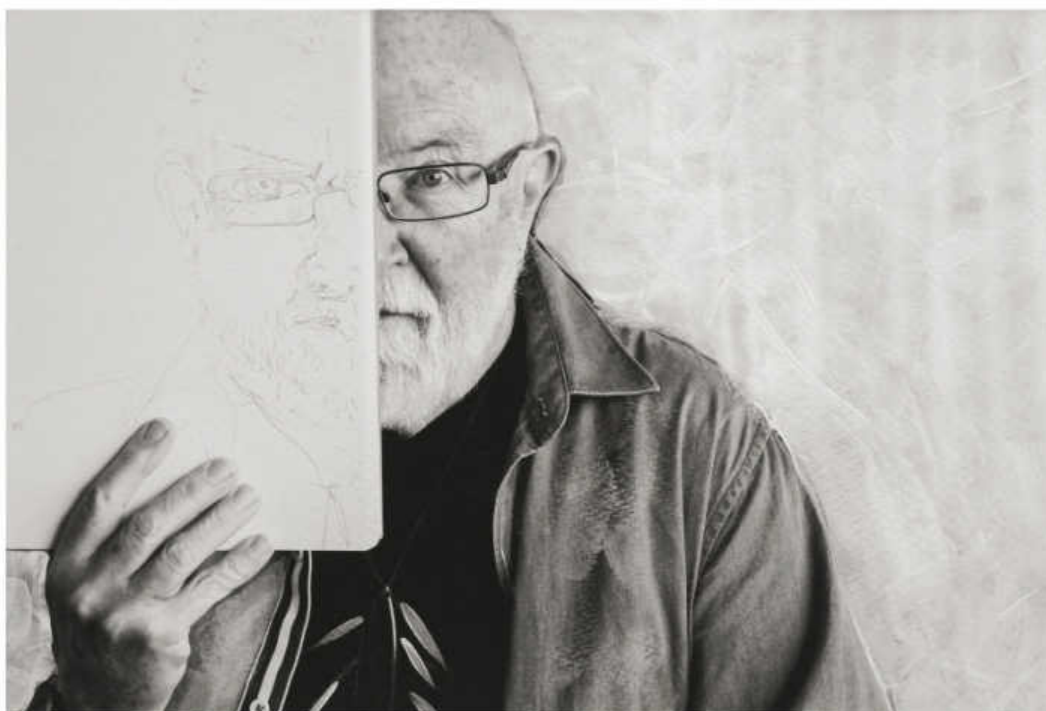
Doc Ross. Canon EOS 5D Mark III, 45mm f/9, 60s, ISO 100

Doc Ross

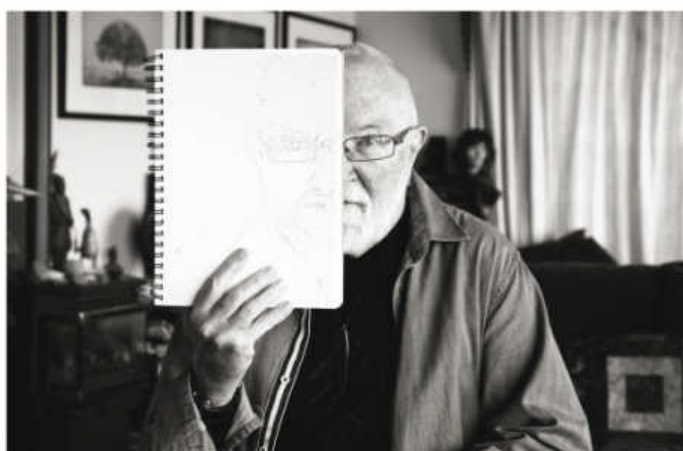
Again, this photograph exists because I had my camera with me. Mike Langford and I were having dinner with Doc Ross and his wife, Lizz. Doc is a fine-art photographer based in Christchurch. He is sitting in front of one of his images from a series called 37 Portraits. In that series, Doc made portraits of 37 people affected by the Christchurch earthquake that lasted for 37 seconds. Each portrait was made with an exposure of 37 seconds and accompanied by 37 words written by the sitters in 37 seconds. The movement of the sitter represented the movement of the earth, as well as the

instability and psychological stress that were created by the earthquake.

After a few glasses of wine, I asked Doc to pose for me. I cleared the table and took control as much as I could considering we were at a dinner party. When editing, I straightened the table, cropped off the large painting to the right, but left the lone pea. To others who look at this portrait, the existence of the pea poses questions such as "Why did someone pea on the table?". But, to me, the context is the great dinner party spent with friends.



Tony Whincup. Canon EOS 5D Mark III, 67mm f/7, 1/20s, ISO 320



Tony Whincup

I have a series of images that I have been making over the past four years: I call the series my 'Visual Diary Portraits'. The short synopsis is that I make drawings of my friends and family, then ask them to pose with the drawing half covering their face. In the time it takes me to draw their likeness, I believe I get to really study their features. I find it interesting to see how the left- and right-hand side of people's faces differ so much. While I am looking at them, they are looking at me, and this in itself is a nice connection to make. We share some laughs, and, sometimes, I ask them to sit longer so that I can draw both sides of their face separately. Usually, by the end of the session, my subject is at ease, and I take the opportunity to make a portrait with and without my drawing.

In time, I would like to exhibit the series and have everyone come and celebrate with me. As times goes on, people change: they move house, they get older, and some pass away. When I look at my photographs, I am reminded of the time spent in each other's company and am happy for it.

This portrait of Tony Whincup was made in our living room when Tony and his wife Joan stayed with us for a few days. Tony had been very sick but was in recovery when this portrait was made. He was a great intellect, calling himself a 'photographic anthropologist'. In 2004, he wrote an

article called 'Imagining the intangible'. He discussed how we collect tangible objects that are used to remind us of things we may forget. These things, or objects, are triggers for our memories, and he said "people imbue everyday objects with special meanings". It was a shame I did not get to photograph him at his home surrounded by his things, so, when I made this print for Tony, I covered over the background with acrylic paint.

As it turned out, Tony passed away the day the 40x50cm print arrived in Wellington. Unfortunately, he didn't get to see it, but his family did, and it meant so much to them that they displayed it on an easel at the entrance of his funeral ceremony for all to see.

To me, the context of the portrait represents much more than the visible, and we will each bring to the viewing of an image our own interpretations. What I find important is the process of 'doing'. The hardest image to make is often the first one: the best way to get past that is to start.

Tip: carry your camera with you and look for good light. I often use window light as a giant soft box.

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LIBBY CAVENETT



Andy Belcher is a Bay of Plenty freelance photographer with 82 top photographic awards to his name. These include British Wildlife Photographer of the Year, Australasian Underwater Photographer of the Year, and Nikon Photo Contest International. Self-taught, with no qualifications — and proud of the fact — Andy believes that his open-minded approach to learning has enabled him to break photographic boundaries, simply because he never knew they existed.

Andy's versatility sees him shooting a wide variety of commercial photographic imagery, from tourism to underwater. He also runs photo workshops, offers private tuition, writes and photographs magazine features, and has just completed his third children's book.

Andy's combination of enthusiasm, lively photo presentations, travel anecdotes, and photographic advice sees him in demand as a guest speaker, with engagements taking him as far afield as Italy and France. Sometimes, he doesn't even need to look for the action, because it comes to him — his too-close-for-comfort experiences include the tsunami in Samoa and nearly being drowned by a dugong in Vanuatu.

andybelcher.com

MARINE MACRO MAGIC

Taking you to all-new depths, Andy Belcher submerges his camera to show you what beautiful images lie waiting under the sea

Taking good macro photographs underwater is a challenge. Everything seems to be working against you: you have limited time, there is less light, and marine life is not bound by any rules of cooperation. And, of course, cameras were never meant to be submerged. Young enthusiastic divers who have just completed their dive course often ask me how they can create really great images underwater. I don't wish to stifle their enthusiasm, but my honest answer usually goes something like this: "You need to be a very accomplished diver. Go enjoy 100 dives and then come back and ask me again. After that, all you will need is patience, patience, and more patience."

My preferred camera equipment for underwater photography is the Nikon F-801s with my awesome 60mm f/2.8 macro lens. I enclose these in a Nexus aluminium housing and a flat port, and, for lighting, I go for two small Nikonos underwater strobes.

Shallow tropical-water diving is preferable, as your bottom time could easily be 90 minutes. Some of the best macro dives are known among underwater photographers as 'muck dives' for very good reason. The bottom is muddy but often hides some of the most

remarkable marine creatures. Excellent buoyancy control is needed to ensure you don't stir up a cloud of muddy water around your camera. On one muck dive, I swam well away from other divers to find a good spot of my own. I was just settling into photographing a beautiful shrimp on an anemone when an American diver, who had decided that my alone time was up, pushed me to one side — how rude! I tend to steer away from conflict, so I gave up and swam much further away to find my next subject, which, as it happens, was far more photogenic.

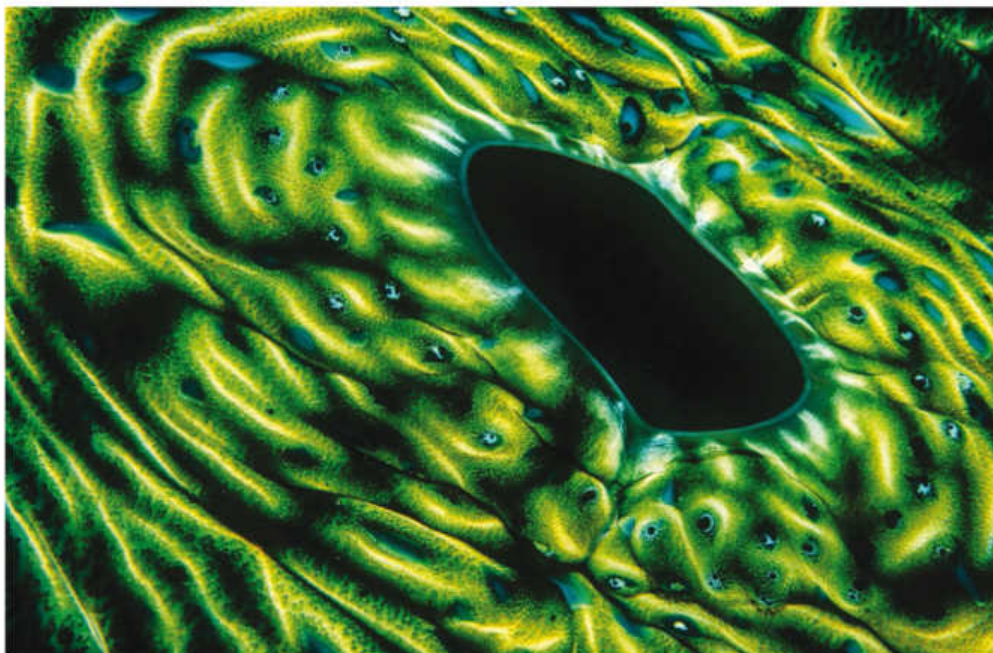
I was diving in Papua New Guinea, and it was only when this corallimorph decorator crab (*Cyclodoeloma tuberculata*) moved that I realized it was there. The crab's name comes from the fact that the species decorates itself with marine organisms, usually corallimorphs, to gain camouflage from potential predators — especially during the day. This little critter is about 5cm long, usually found on coral and rocky reefs, and feeds on plankton and invertebrates. If you look carefully, you will see the black pupils of its eyes. It seemed to want to face its bum towards me, so I persevered for a whole 30 minutes trying to get a good, close photo. My patience was rewarded when it finally turned around.





The leaf scorpionfish (*Taenianotus triacanthus*) is an ambush predator of small fish, prawns, and other crustaceans that wander too close to this master of disguise. Their appearance, when mimicking dead leaves, is perfected by gently swaying from side to side in the water. This behaviour is more pronounced when the

fish is threatened. I found these two leaf scorpionfish swaying in Fiji, waiting for tasty morsels. They are known to be venomous, so I needed to be quite careful when getting close. The result may look like it was a simple photo to take, but I need to tell you I waited at least half an hour to shoot the two fish in this position.



Giant clams — called 'tridacnids' — can be real giants. The largest species are more than 1.3m in length. However, the smallest reach a full size of only 15cm. They are filter feeders, and will capture and eat a variety of particles, including phytoplankton and zooplankton. I was enjoying a leisurely dive at Uepi Island, which is on the edge of Marovo Lagoon in the Solomons, when I found this exceptionally attractive clam standing proud in the sun-drenched water. Clams have a fleshy mantle that often extends well beyond the shell borders. Photographing the mantle of a clam can be very challenging,

as the clam is able to immediately sense a very small movement from a diver. When this happens, it quickly closes its shell, and the gorgeous mantle disappears. However, I don't give up easily — I tried to freeze myself in a good photographic position, and then I waited and waited. After a few minutes, the clam shell very slowly opened to display its gorgeously coloured mantle. Every time my flash fired, its shell would close again. After spending nearly an hour with this clam, I was reasonably confident I had a good image. What you see here was my best result.



Because the creative thought process is just as important as good technique, photographer Paul Petch gives voice to the thoughts from which great images are born. Paul is a freelance commercial photographer based in Auckland and specializing in a wide array of styles, including commercial portraiture, sports, documentary, and event photography. He is also a successful graphic designer, art director, and photography tutor.

paulpetch.co.nz



Fujifilm X100T, 23mm, f/6.4, 1/125s, ISO 400

DO IT NOW

If you're after more than an inspirational quote to give you that boost of motivation, Paul Petch has got the story for you

There's some inspirational words that have always stood true for me as a photographer and a human being:

"Love what you do and do what you love. Don't listen to anyone else who tells you not to do it. You do what you want, what you love. Imagination should be the centre of your life." — Ray Bradbury

Nearly five years have passed since I started out as a 'pro photographer' — of course, I'd been shooting for some time before that, just like you — and I'm now even more of a believer that life is damn short, so why not try to love every day and love what you do?

Over the past few years, I've shifted my focus towards more and more meaningful projects, with photography central to them all. I've also attempted to be mindful and appreciative

of what I have in my life and photography, including experiences, people, and places, rather than just focusing on 'stuff' — this is always a work in progress.

Photography has been really good to me, and, as a closet introvert, recluse, and heavy thinker, it has also been a positive way for me to connect with people, travel, and step outside my comfort zone. You see, at the end of the day, we are nothing but what we do with our lives and time, and it seems to me that time is far more valuable than money.

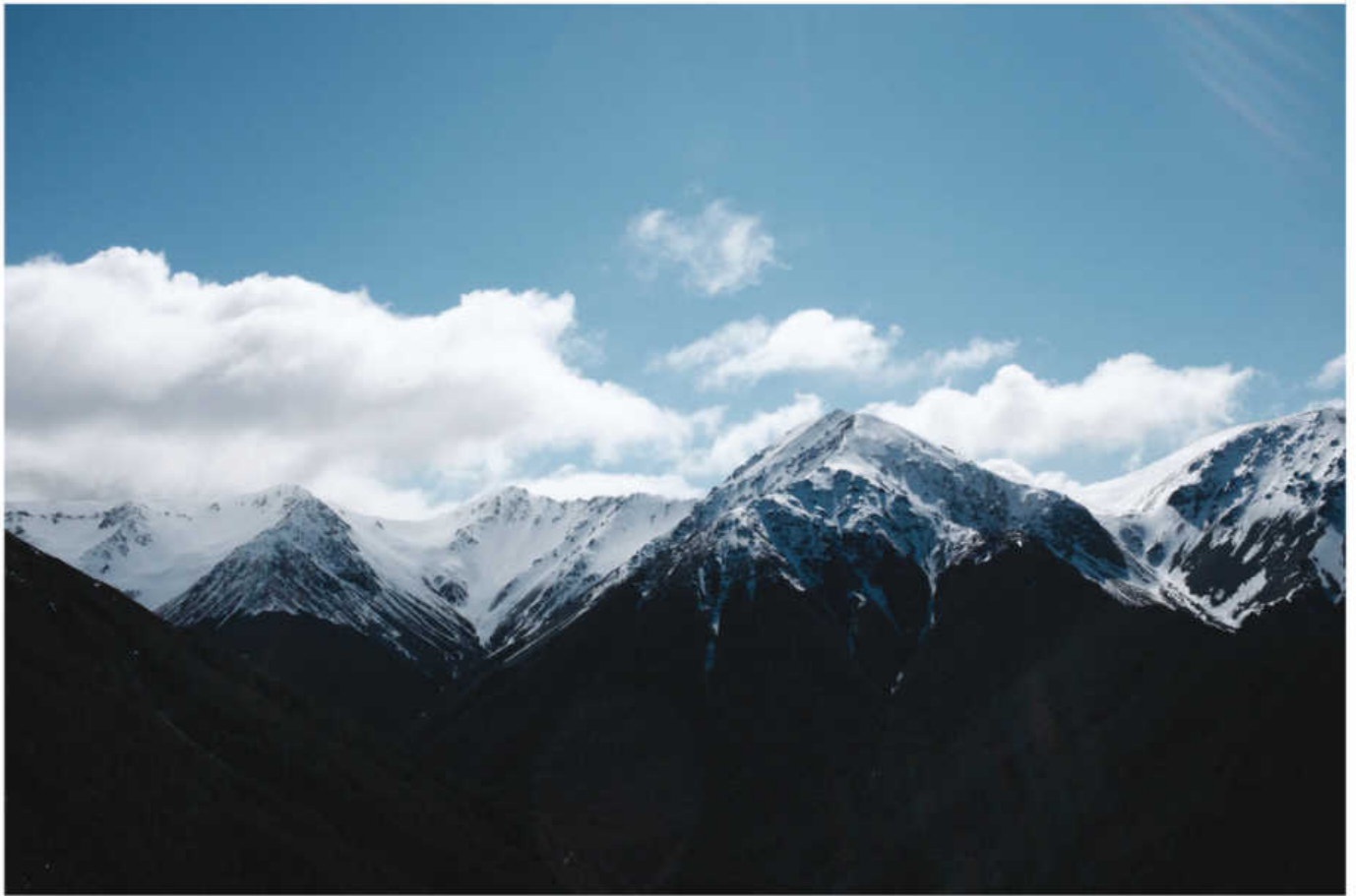
Here's a little bit of my life story that not many people know about: I was always different; I never 'got' school; I never respected authority; I drifted from one job to another and moved from one place to another. I studied science



Fujifilm X100T, 23mm, f/5.6, 1/250s, ISO 250



Fujifilm X100T, 23mm, f/9, 1/250s, ISO 800



Fujifilm X100T, 23mm, f/16, 1/1000s, ISO 800



Fujifilm X100T, 23mm, f/11, 1/800s, ISO 400

and medicine; I studied art and got lost with Pink Floyd and The Doors. I've lived in three countries. I then found photography, and all of these experiences that made how I view the world, the people, and what I see through the lens made sense; finally, I 'got it'.

I was told by everyone who surrounded me growing up that I would end up jobless, and I would never make a career out of creating — I would be better off in a suit, digging holes, or serving tables. But I never gave up. Here I am today, paying my bills and loving my work. I'm loving the people I spend time with and loving that, as a business owner, my goal is to share my

work and experiences with others in a positive way. Since my son arrived, nearly four years ago, I am able to spend lots of time with him — this matters to me more than money. Hustle hard, but always be good to people and it will come around tenfold.

Of course, the path of a professional photographer is not an easy one, and mine has really just started — but, honestly, whose career today is easy? Being paid to sit at a desk and do as you are told would be, for me, a task more difficult than I can fathom. Being seduced by chasing money and 'stuff' instead of exploring light and people? What's really harder? My

advice to you — whether you are a budding photographer, launching a new business, a mother who loves shooting the kids, or a fellow creative who wants to make the leap towards being a photographer full-time — is: do it now; do it all now.

Don't lust over the latest bit of kit because you are told you need it to be an artist. Don't sit online looking at other people's work feeling like you will never shoot like them. Put yourself in front of what you love and always be aware that simple will win over complex. Less is always more — and, most of all, you need to know one thing: it all takes time, and lots of it, and this is



Fujifilm X100T, 23mm, f/11, 1/60s, ISO 400



Fujifilm X100T, 23mm, f/16, 1/60s, ISO 200



Fujifilm X100T, 23mm, f/11, 1/250s, ISO 200

why you need to do it now. Go make those mistakes and chase shadows. Just put yourself in front of what you love because then you will be doing what you love.

I love the outdoors, people outside, the outdoor lifestyle, activities, athletes challenging their environment, and the beauty of Mother Nature. I'm so grateful to be able to immerse myself in all of this and feed my family in the process.

So, go pick up that camera and photograph what you love, and everything else will fall into

place. But you must get amongst it sooner rather than later, because it all takes time. Start today!

More of Paul Petch's commercial work can be found at paulpetch.co.nz, his personal projects at goodpeoplerun.co.nz, and his art-focused photography at fujifilmcollective.com.



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Each issue, Luke White shares his extensive studio expertise as operations and education manager at Auckland's Kingsize Studios. He holds a first-class honours degree in photography and has worked as a commercial photographer in England and New Zealand. Luke is passionate about photographic and film-making technologies new and old, and his conceptual photographs and videos have been exhibited across Europe. Kingsize Studios is the New Zealand distributor for many top photographic brands, including Mola, Chimera, Matthews, and Westcott; it also runs a whole range of workshops on photography, film-making, lighting, and more.

kingsizestudios.com

BEACH ILLUMINATION

The location and subject may be spot on, but the lighting not so much. Luke White explains the ways to light your vision for the different situations you may find yourself in while shooting on location



Alice Doig

For the past six weeks, I've been working with some very talented photographers who are part of the Kingsize Studios & NZIPP 2015 Scholarship. We devised the scholarship programme as a way for professional photographers to upskill in all areas and take their careers to the next level as a result of their work over the course of 12 weeks. Each week, we have a group critique, discuss a specific topic, and meet with a different guest speaker to talk about a specific area of photography, such as production, posing, or gallery curation. I also give each photographer a weekly technical assignment. Last week, the assignment was about lighting on location. Although they are all experienced photographers, none had much experience taking battery-powered studio lights out on location.

As regular readers will know, the reason I love introduced lighting so much is that it is completely controllable and repeatable. As wonderful as natural light is, it cannot be trusted to give you the results you need because of things like the seasons, clouds, the location of the sun, and the time of day. There are also locations where the natural light will never look good, such as on an open beach in direct sunlight — because the shadows are much too harsh — or next to a shady cliff face, where it is simply too dark.

Alice Doig wanted to achieve a fresh, light, summery look in her portrait of Keeley (from Unique Model Management), with the beach and ocean as the backdrop. First, to block the harsh, direct sunlight, Alice needed to create shade for her model. To do this, she set up three lightweight Chimera frames with black fabric, forming a sort of makeshift arch, which also acted as a negative fill, giving more definition to the model and providing edge separation from the light background. A single key light was used to give directional illumination and shaping. While the large dish that was used is relatively 'hard' and directional, it is far more flattering than direct sunlight and is just hard enough to pass for sunlight.

A major benefit of the key light, of course, is that it could be positioned wherever Alice liked, to include the most photogenic background, and that is something you can't do with the sun. The ambient daylight bouncing from the beach and everywhere else provided a relatively flat 'fill', which means that the shadows cast by the key light are distinct but not too dark.

Mandi Lynn took dancer Grace Woollett to a West Coast beach, wanting to capture the drama of performance in the landscape. Using a powerful (1200J) Broncolor Move Pack and single flash head, Mandi balanced



Alice Doig



Mandi Lynn



Mandi Lynn



Penny Aspin

the ambient light with the flash. The sun was low in the dusk sky and was behind the subject, meaning that she would have been in shadow if only ambient light had been used. A standard P70 dish was selected to replicate the feel of sunlight and freeze the movement.

By utilizing both flash and constant light (daylight) to make this image, Mandi froze the action with an exposure time just long enough for a little motion blur to be present to communicate movement.

Penny Aspin found a perfect location for her dramatic portrait, but the light was awful. The cliff is high and the model was overshadowed by trees, making for dark and flat lighting. The dim location required both a fill light and a key light, so Penny used a Broncolor Move Pack with two MobiLED flash heads. The key light was positioned up high to camera right. Penny chose a Chimera Octa 2 Beauty soft box, which is a fantastic 24-inch collapsible beauty dish and perfect for this type of

photograph. It provides light that is just soft enough to be flattering to sitters but also small enough to give good shape and definition to people and garments.

In each of these images, I think the photographer has perfectly matched the position and quality of the light with the environment to make for a balanced and realistic result. All three of these portraits would have been impossible without location lighting.



Mareea Vegas is an Auckland-based photographer and musician. Each issue, she talks to a new photographer bringing interesting artistic ideas to the field of contemporary photography. Through these discussions, she hopes to inspire *D-Photo* readers to branch out in their photographic practice. Mareea's own work spans a variety of styles and formats, with her singular approach earning accolades and commissions from the likes of the Auckland Art Fair, the Auckland Festival of Photography, and Nikon New Zealand.

mareeavegas.com



EMOTION EVOCAATION

Mareea Vegas talks to Auckland-based photographer Caitlin McKone — a recipient of a Kingsize Studios & NZIPP Scholarship — about how she creates her vivid and striking photography

The first photographic image I saw created by Caitlin McKone was of a young girl swan-diving into the ground, her hair on fire, and a trail of smoke rising into the night sky. I was struck by this image. Was she in pain? Did she receive help? How did she get into this state? After all, she was dressed so innocently. As I grew up in the era of film and no Adobe Photoshop, these questions seem naive to me now — although they do underline the one goal that McKone has for her work: to create images that make people feel something — no matter what it is, as long as it's something and it's theirs.

We met over green smoothies at Kingsize Studios for a chat about these provocative images, Instagram hearts, and her trusty camera, 'Luna'.

***D-Photo:* Who is Caitlin McKone?**

Caitlin McKone: To be honest, I don't even know who Caitlin McKone is.

You are creating vivid images at such a young age. Would it be fair to say that emotional growth is an intrinsic part of your photography?

Emotional, physical, mental, everything — yeah. My interest in photography started early on, at a delicate age, and it has definitely played a huge role in the development of me as a person. In some ways, I guess you could say my emotional evolution has been documented through my imagery ...

You're quite shy when talking about your work — you've said, "It's like an elephant in the room at times". Are you reluctant about intellectualizing it because you fear that its essence might be lost?

I've never been very open to the way I'm feeling. I've always been the type of person who keeps emotions bottled. I guess when an emotion is attached to an image, it has the same effect. I don't think I would lose the essence of it, but maybe more so the viewer? I want to create images that make people feel something. I don't mind what it is, as long as it's something. But I want that feeling to be theirs, not mine. I usually post words alongside my self-portraits; they often give a small insight into what's going on while [I was] creating the image.

Your imagery often depicts situations relating to discomfort or pain within an otherwise idyllic setting. Is this juxtaposition a conscious or unconscious effort?

In some ways, it's both. I will see a landscape and know I need/want to shoot in it.

Sometimes, seeing a landscape will evoke an emotion, but, you see, I run a lot, and when I run, I'm in a completely different world made entirely of my thoughts and feelings. So, by running, I have found so many little places, and I guess those thoughts and how I was feeling when I found the locations, set the mood for the images. Then, when I return with my camera, I try to hold this emotion. Sometimes I'll try creating a visual story with it; other times I will keep it purely the emotion.

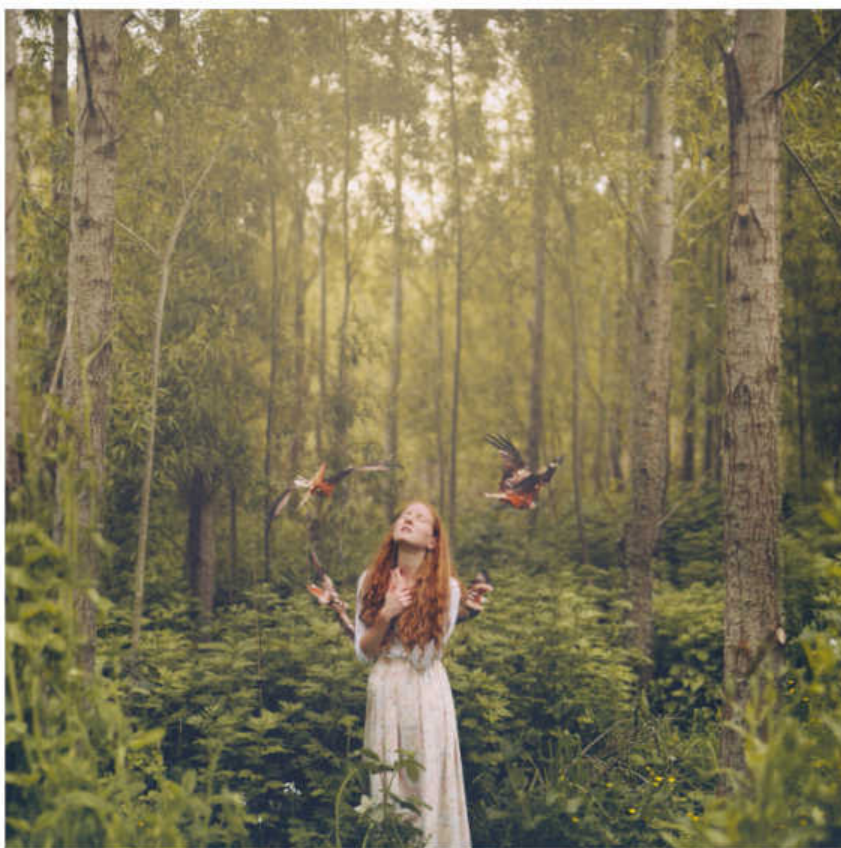
Congratulations on your Kingsize Scholarship placement this year. How has it been shooting within a studio setting during the scholarship compared with your natural inclination to shoot on location?

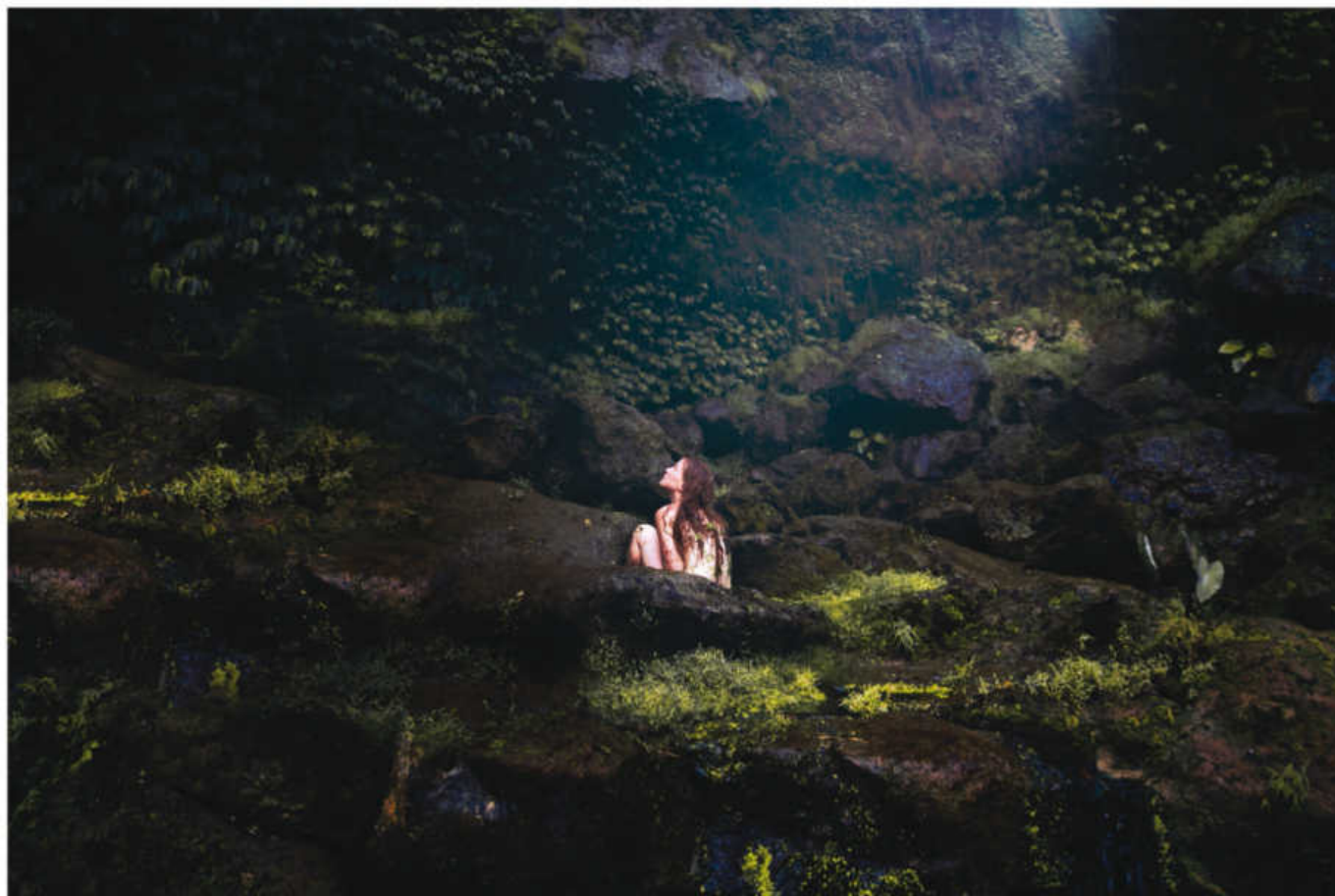
It was daunting at first. Previously I'd never seen myself as someone who would

photograph in the studio — or using artificial light to balance daylight. I was so biased towards only shooting in natural light, but now it has become something I want to master. I'm slowly building my studio portfolio. I have so many ideas and set builds I want to create; it's a whole other world of fun.

When you're setting up scenarios in the studio, does your love of natural light guide the placement of the lighting?

To be honest, when I'm in the studio, I don't normally think of natural light unless I'm trying to mimic it or I'm creating shadows. I usually go in with a specific look in mind, or piece of equipment I want to try, and I just play until I achieve what it is I want. If anything, setting up studio scenarios has made me more aware of natural light and ways I can use it.





Many of your finished images are composite photos done using Photoshop. Could you tell us more about the technical process behind this?

I honestly don't feel like there is much of a technical side to my composites, but that may just be because it comes so naturally to me now. I still use the basic tools I taught myself from the internet — I'm only slightly better than I was when I was 16.

Could you talk about the use of 'muses' in your works?

Photography has birthed an incredible amount of friendships for me. These 'muses' you see in my work are just a few of the amazing, talented, and beautiful souls I have connected with. A lot of them are photographers and creatives, others are models who have become friends.

I've heard you say that your photos aren't a success unless you are personally feeling something at the time. Do you find this makes you a more mindful photographer or have you found yourself provoking emotions to create a successful shot?

It actually wasn't until recently that I realized this was the case. I started a 52-week project earlier this year: the first two months went great — a few of my photos were shared online and I was ecstatic. But I put too much pressure on myself to create better images, and it was a mess. I was trying too hard and not really thinking about what I was doing. I didn't like any of the photos I'd taken, and when I compared them to the others,

I noticed it was the ones that happened naturally that I was happy with.

You are greatly inspired by a new generation of Flickr photographers. Do you find sites such as this steer the direction of your works? How important is the instant rating system to you?

Oh definitely. If it wasn't for Flickr, I honestly don't think I would have started taking self-portraits. The work I stumbled across when I was starting was the most creative work I had seen. I wanted to do the same, and it just made sense to experiment using myself. I did feel a little silly at first, but now it has become a part of me. I used to sneak down to a river next to my childhood home, hoping nobody would see me standing in front of my camera. I would shut myself in rooms around my house — I would rearrange them and spend hours coming up with something new to photograph. They were cool at the time, but, looking back now, they are a little embarrassing. Fun to laugh at, though.

In the beginning, I used to get so caught up in the whole 'likes' system. I wanted everybody to 'like' my page, and, if a photo got no likes, I would think people genuinely didn't like it. But I quickly learned that wasn't the case. I appreciate everyone who 'likes' my work: knowing I have people wanting to see it is an inspiration. Without an audience, my images wouldn't see the light of day. But I don't create for a rating, for likes, or Instagram hearts — I create for myself.

So, the instant rating system really isn't important to me now.

Would you say that the impact social networking has had on creatives has been positive insofar as it is able to give us all a voice?

Most definitely. It's been a place for us to share, express, and create communities and lifelong friendships among us. My world would be completely different without it, and I would never have met some of my best friends.

Now, because we all want to know exactly what you shoot with, what's currently in your camera bag?

Surrounded by the scatters of glitter, flowers, pull-outs from my notebook, and leftover chocolate from shoots is my heart-and-soul Canon [EOS] 5D Mark III. I named her 'Luna' because she's sexy, like the moon. Usually attached is my second love, the Canon 50mm f/1.2, and Canon 24–70mm f/2.8. There's also a 35mm Minolta XD-5, and my bedazzled gold Nikon One Touch 35mm point-and-shoot — I bought this bad boy in Mount Eden for \$30, and it has pretty much become another limb to my body.

Finally, where would we find Caitlin at 3pm on a Sunday afternoon?

Most likely slurping on an ice-cold detox green smoothie and roaming the nooks and crannies of my neighbourhood, finding places to create and inspire.

To see more of McKone's creations, visit caitlinmckone.com.

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Rebecca Frogley is a fine-art photographer and a member of the team here at *D-Photo*. Rebecca holds a first-class Honours degree in photography from the Elam School of Fine Arts, and has shown photographic works in exhibitions both in New Zealand and abroad.

Each issue, Rebecca explores a single photographic theme via a range of photographic equipment. Through these experiments, she looks at the possibilities of what can be achieved by applying simple photographic techniques within everyday shooting scenarios.

ARCHITECTURAL EYE

Rebecca Frogley goes shooting with CR Kennedy's resident Hasselblad expert, Greg Webb, to capture the vibrant architecture of Auckland's Silo Park in brilliant clarity

Architecture is a fairly broad subject: it encompasses skyscrapers, shacks, and everything in between. On a daily basis, virtually everywhere we go, we're surrounded by architecture in its many varying forms. It's really no surprise that architecture is such a popular photographic subject. However, while humankind has been documenting buildings in various ways since the beginning of civilization, architectural photography is a relatively new phenomenon. Consisting of more than just pragmatic documentation, modern photography allows an architectural site to take a main role as its own striking imagery. Whether through finding beauty within a bleak structure; observing the fleeting effect of shadows across flat planes; or highlighting the relationship between man, nature, and the built environment, architectural photography seeks to evoke, through the lens, the unique qualities of a site.

Architecture has multiple forms, each with its own challenges, difficulties, and joys, and each

requiring a unique photographic approach. But, despite its diversity, there's a number of techniques that will ensure each and every image captures the unique nature of your architectural subject.

Hasselblad was a perfect match in exploring these — from its beginnings in the aerial photography of World War II, to creating NASA's first light camera to capture images on the moon, Hasselblad is a photographic name that is synonymous with quality. And now the Swedish photographic master has pushed the technological envelope even further, providing us with the first fully integrated medium-format DSLR camera to hit the consumer market. Aimed particularly at professional shooters, the Hasselblad H5D-50 is a robust imaging machine, offering impressive colour depth, dynamic range, and brilliant clarity. Where else could we put it to the test but against the most immense of all subjects, Auckland's historic silos, located within Jellicoe Park?

Composition

American architect Julia Morgan once famously said, "Architecture is a visual art, and the buildings speak for themselves." In many ways, this is true — architecture serves as the tangible output of a designer's creative vision. However, photography goes one step further: by offering a new way of looking, it seeks to interpret these structures in a unique way. While our tendency in the real world is to try to make something of what's around us — to say immediately what it means, how it works, and why it is made — photography isn't necessarily held by these practical constraints. In this way, the aesthetic form of a build can be an essential component of a composition, freeing buildings from their spatial context and known surroundings, and allowing viewers to consider form and line together as a subject of its own.

An efficient way of capturing the distinct and unique aesthetic qualities of a site is by shooting wider than necessary, then cropping the image according to artistic requirements in post-processing. Photographing architecture — or anything that's large scale for that matter — is often an exercise in patience. There are many subjects that we have the luxury of using to achieve a more balanced composition — we can have a model tilt her chin so that light casts across her face, or we can reposition a

product to capture it at a more interesting angle. This isn't always the case with an architectural subject — due to sheer size, our options can be pretty limited, and numerous variables exist that are out of our control.

To allow for the flexibility of cropping into a composition, though, a substantial amount of recorded data is needed to begin with. The Hasselblad H5D-50 takes this challenge in its stride, with a remarkable image output. At its heart is Hasselblad's revolutionary 50-megapixel 36.7x49.1mm CCD sensor — almost twice the size of 35mm DSLRs, with pixels sized at six microns apiece. To give you a clearer idea, shooting in RAW results in an image file size of around 65Mb on average, and, with TIFF eight-bit format, a file size of up to 150Mb can be achieved. However, its distinction against its full-frame equivalents, such as the Canon 5DS, is its large light path — as medium-format sensors are much bigger than their 35 millimetre-based counterparts, the image output has not only more detail but also more light-gathering capacity. In addition, the H5D-50 offers an impressive dynamic range — that is, the range of light that the camera is able to capture — the greater the dynamic range, the greater the number of shades of light or dark that can be recorded before these fall to black in



Hasselblad H5D-50, Hasselblad HCD 35–90mm lens, f/14, 1/125s, ISO 100



Hasselblad H5D-50, Hasselblad HCD 35–90mm lens, f/25, 1/125s, ISO 100

shadows, or split into clips in the highlights. The sheer amount of data recorded offers the flexibility to be creative — even following the shoot — without any noticeable image degradation.

Aiding the on-location shoot at Jellicoe Park was the Hasselblad H5D-50 option for users to photograph while tethered to a computer by way of Phocus, a powerful image-processing software package. Unashamedly inspired by Adobe Lightroom and designed to be used in conjunction with Hasselblad cameras, Phocus is intuitive and easy to use. In capturing these architectural images, Phocus allowed for a wide range of functions to be monitored and controlled from a laptop, including exposure, focus, and shutter release — meaning that shots could be compared, and adjustments made, without any guessing. Plus, with its powerful RAW-processing engine, Phocus optimizes Hasselblad's modern lens design for

digital perfection — including being able to correct colour aberration, distortion, and light fall-off fully automatically. Phocus makes use of its detailed knowledge of the lens design and calculates the optical corrections for every shot at the given distance and aperture setting, providing picture-perfect architectural images, whatever the lighting scenario.

As a side note — don't become too embroiled in achieving the visually stark and highly graphic 'iconic' architectural shot. A great architectural image doesn't necessarily require a rigid composition, and a great way of creating a playful element is through using the surfaces that urban environments are littered with — the flatness of opaque materials such as concrete or the transparent and reflective qualities of glass. Shadows add an extra dimension to architectural images, and allow us to create a canvas on which the building can be playfully distorted, while transparent

glass planes are able to capture the disparate channels of movement that would otherwise be hidden by opaque walls. It's again a common misconception that including people within your images detracts from the architectural subject. Quite the opposite — it can often remind us that architecture is made to be lived in and can strengthen the impact of an architectural image by illustrating the relationship between a site and its inhabitants.

From exploring the growing sense of globalization within our cities to acknowledging the way new buildings create new lifestyles, architectural photography can aid in considering our increasingly urbanized lives in a fresh light.

Perspective

As a catch-all on photography, it's often said that you need to know what the rules are, even if in the end you decide not to follow them. And one issue that repeatedly rises to the fore is that of converging verticals, or perspective distortion. Simply put, vertical lines converge whenever we tilt the camera either up or down from level. While in our perception of the real world the human eye doesn't consciously notice converging verticals, this doesn't carry over into the two-dimensional plane. Our visual perception is tied to our sense of balance, which compensates for these visual anomalies almost automatically. But, and this can become difficult for photographers, our brain doesn't process two-dimensional imagery in the same way. These converging lines instead become glaringly obvious, often dominating the composition, looking uncomfortable and unsightly.

An accidental inclusion, such as converging verticals at a mild angle, can result in a building's aesthetics being compromised — right angles sink down into the acute, parallel walls slant, and walls begin to close in on one another. However, intentional perspective distortion — when used effectively within a composition — can introduce a stylistic element or can create an enjoyable tension within the frame. The most iconic expression of this the skyscraper that, in its sheer enormity, appears to rise up into the heavens. Nonetheless, whether you're more of a traditional shooter or you like to get creative, it's important to be mindful of perspective distortion, and how this affects the rendering of form.

The best way of combatting the technical challenges of perspective distortion is through the use of a tilt-shift adapter, such as Hasselblad's much-admired HTS 1.5, compatible with no fewer than five of Hasselblad's H-series lenses. Combining well-known ocular principles and the latest in digital image control, the HTS 1.5



Hasselblad H5D-50, Hasselblad HCD 35–90mm lens, f/18, 1/125s, ISO 100

offers the ability to alter the position of the subject in the image field without changing the camera angle. With a regular lens, the physical relationship between the lens and the camera is always the same — with the fixed image plane sitting perpendicular to the lens' optical axis — but shift adapters can move the optical axis of the lens in relation to the sensor surface. For the more practical minded, who

are already questioning how it may go against some fundamental laws of optics — as hinted in its name, the HTS 1.5 increases the effective focal length by 1.5x. Primarily, this allows you to capture architectural images of structures front on, with a neat orthogonal perspective, free from converging vertical lines — resulting in images that appear as straight and true representations.

Often, perfecting a composition requires a series of slight adjustments, each of which bring the winning shot ever closer. It can be time-consuming to fine-tune focus with each slight change, but Hasselblad's H5D-50 offers True Focus, a system designed to make autofocus substantially easier and more accurate. Claiming to help solve one of the lingering challenges photographers face —



Hasselblad H5D-50, Hasselblad HCD 35–90mm lens, f/20, 1/125s, ISO 100

true, accurate focusing throughout the image field — Hasselblad's True Focus features are programmed to detect the movement of the camera about its own axis: horizontally, vertically, and a combination of the two. In this way, it uses mathematical algorithms to calculate any angular shift and compensates for it automatically. Though it sounds utterly complex — and, without doubt, it is — in practice, it's brilliantly simple and effective.

Still, with the right knowledge, a good photographer will surely wrangle decent images out of any gear — and there are a couple of key techniques to keep your verticals in check. First, check the level with

each composition. As a handy addition, the H5D-50 offers a Digital Spirit Level function, conveniently displayed on the rear LCD display and in the viewfinder to refer to. Most other camera bodies don't offer this — but, luckily, just about all tripods do. Second, shoot with a substantial distance between the camera and subject, and, when possible, move to higher ground. If space limits you to shooting in close proximity, use a shorter-focal-length lens in portrait orientation, such as the 35–90mm lens used in these experiments, which will enable the camera to remain level while capturing the span of the entire building. Although this technique often results in a large area at the front of the

building and the shifting up of the horizon line — an unbalanced composition — this is easily corrected by cropping in post-processing. There will inevitably be some element of distortion within any architectural photo, as even the slightest misalignment, completely overlooked while on location, can become glaringly obvious when viewed by a discerning eye. So, if all else fails, shoot slightly wider than needed, then correct your perspective in post-processing. Just be careful not to take this too far — while a corrected image has more information and shows a structure more clearly, it tends to have an artificiality to it — though this is one that most people have learned to accept.

1. Hasselblad H5D-50 medium-format DSLR camera
2. Hasselblad HTS 1.5 tilt and shift adapter
3. Hasselblad 35–90mm f/4–5.6 HCD aspherical zoom lens



1



3



2



Photography by © Justine Ungaro

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Mike Langford Canon Master, Grand Master NZIPP & AIPP
Australian Travel Photographer of the Year 2013
New Zealand Travel Photographer of the year 2012

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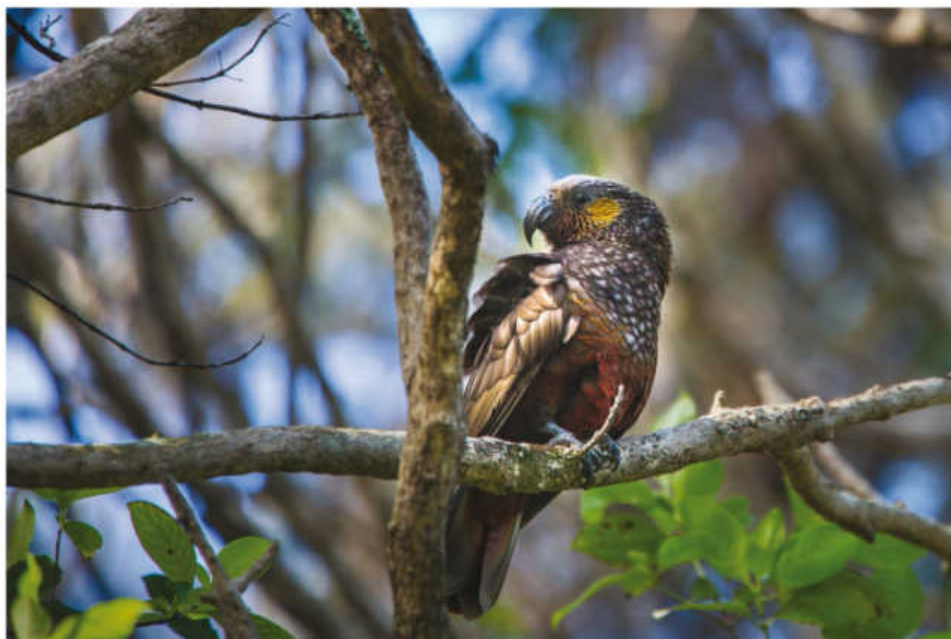
SET-UP IN THE WILDERNESS

Mead Norton answers readers' questions about what they need to know to capture great wildlife photographs

Mead Norton is a commercial photographer originally from Texas, now living in Rotorua. An outdoors and adventure specialist, Mead has shot for a range of clients, events, and publications, both locally and internationally, as well as hosted various workshops on the craft.

His portfolio comprises a wide array of subjects, including winter sports, biking, running, triathlon, water sports, travel, and portraiture — a repertoire that has won him a long list of happy clients as well as various industry awards. Not only does Mead contribute valuable technical articles to *D-Photo*, but he also regularly publishes helpful posts on his blog.

meadnorton.com



Canon EOS 5D Mark III, 280mm, f/4, 1/400s, ISO 500

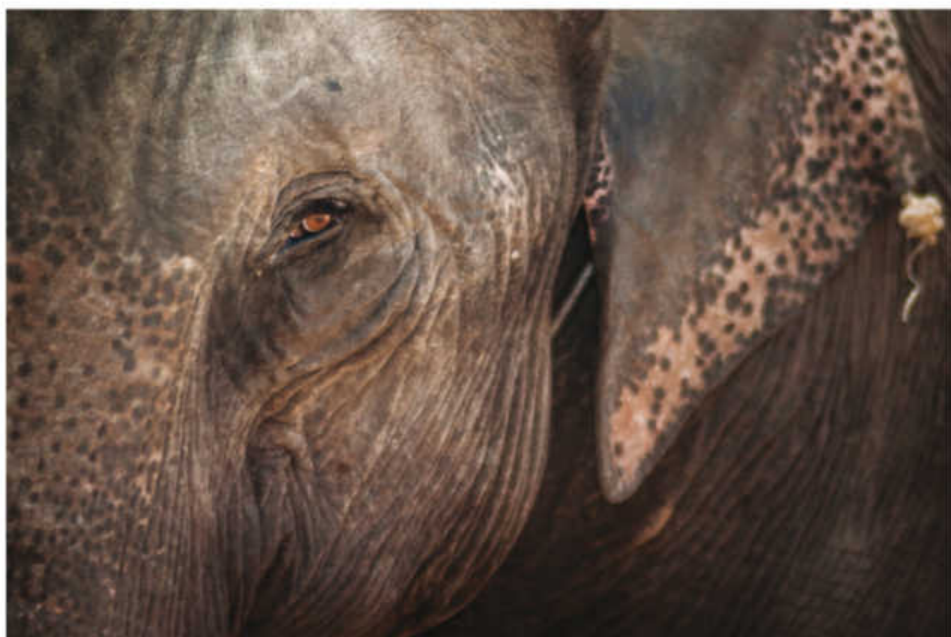
How do you choose the right shutter speed? Is there a correct shutter speed?

Shooting wildlife is no different to shooting any other subject — there is no one correct shutter speed. It all depends on what you are shooting, and the look you are after. If the animal you are shooting is moving slowly, a slower shutter speed is fine, but if it is a fast-moving animal,

and you want to freeze the action, you will need to use a fast shutter speed.

Do you suggest making any adjustments to the ISO for wildlife photography?

The ISO setting you use when shooting wildlife will depend on what time of day you are shooting as well as what shutter speed and aperture you are shooting at.



Canon EOS 10D, 80mm, f/3.2, 1/100s, ISO 100



Canon EOS 5D Mark III, 115mm, f/4, 1/1600s, ISO 400

How can you get close to an animal without disrupting it and scaring it away?

Serious wildlife photographers go to great lengths to hide themselves and their gear to get 'natural' shots of the animals they are shooting, including building remote 'traps' or 'blinds'. They also learn about the habits of the animals they want to shoot and use that knowledge to set up and wait for the animal — similar to how hunters track down their prey.

What sort of safety precautions should I factor into my shoot?

What safety precautions you need to think about depend on where you are and what you are shooting. If you are going on a safari in Africa, you would follow the advice/instructions of your guides. If you are on your own, just be aware of the natural habitat you are in, and remember that, no matter how cute/fuzzy an animal might look, they are wild and unpredictable.

Assuming gear that has zips and Velcro upsets animals, what sort of gear should I take instead?

This is a hard one. Yes, loud noises can startle and upset animals and potentially ruin your perfect shot. The best advice I can give you is to limit the need to open your camera bag once you are set up to shoot. If you want to



Sony DSC-RX100M326mm, f/4, 1/500s, ISO 100

shoot with two different lenses, either get a second body (best option) or, if you don't have a second body, get your other lens out and swap between them as necessary. If you absolutely must open your bag, I would suggest going with a bag that has a zip and just open it very slowly.

Do I need to do any research before I go out shooting, or do I just chance it that I'll find what I'm looking for?

It really depends on what your goal is when you are shooting. If you absolutely must get a shot of a wild animal, the more research you do on the animal you want to capture,

the more likely it will be that you will get the shot you want.

Is there a specific time of day I should look at shooting? Can you suggest what times are suitable for certain shots?

The time of day you want to shoot will really depend on the behaviour of the animals you want to shoot. Some animals are nocturnal, so, if you go out in the middle of the day, you will not be very likely to see anything. Generally, early morning and late evening are best for seeing most types of wildlife, as most animals lay low and rest in the middle of the day but tend to be more active in the morning/evening.

How long have you spent in one spot for a shot? How long should I expect to spend waiting for the image I'm after?

It depends on what you are shooting and how important it is for you to get that shot. I know photographers who have set up remote cameras with motion triggers and have left them for three years to get the shot they wanted.

How do you practise when you can't get close to wildlife animals every day?

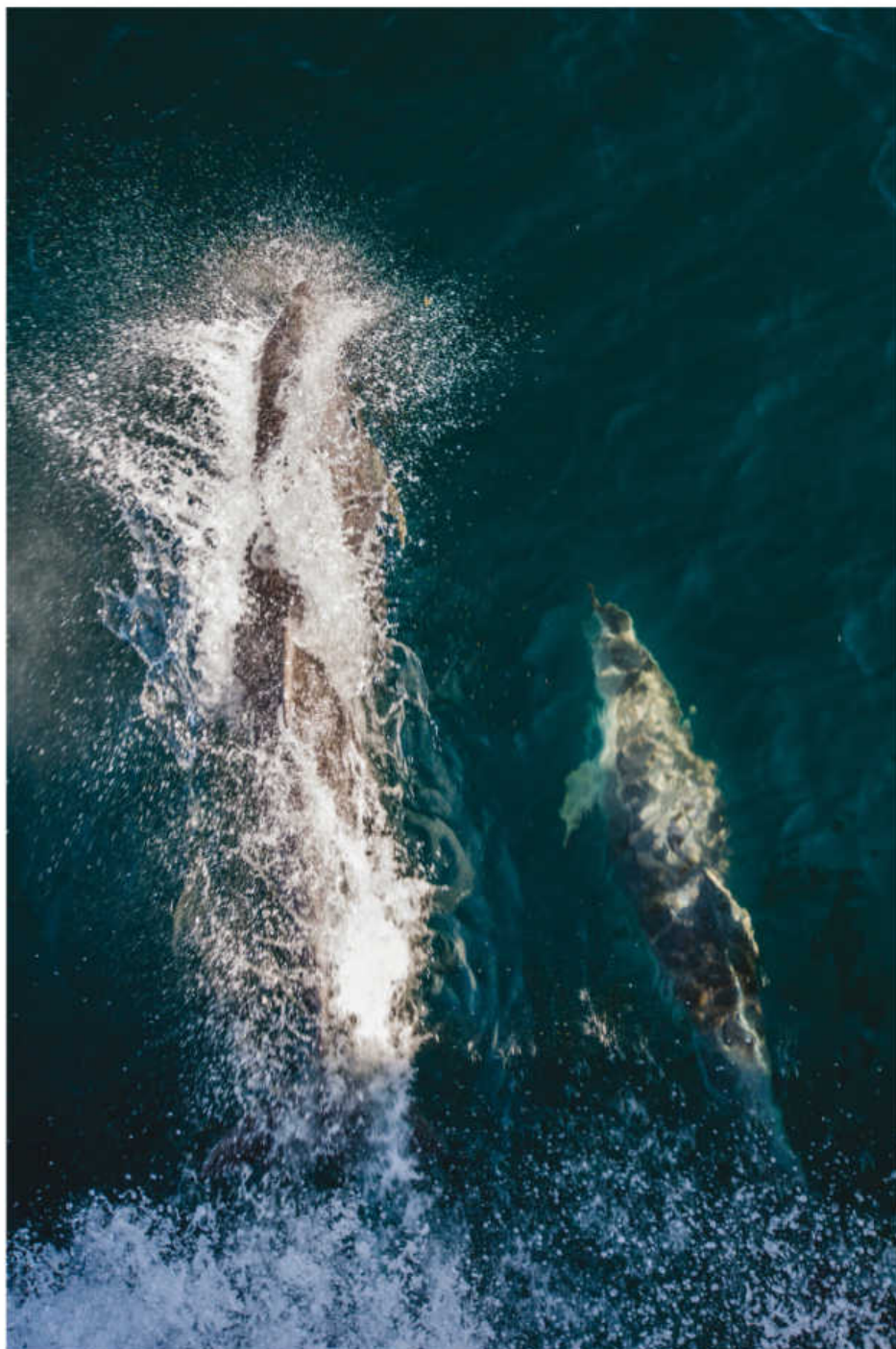
A great way to practise shooting animals is to visit your local zoo and shoot the animals that are on display. Most modern zoos do try to keep the animals in relatively natural-looking habitats, so you can get shots that look as if they could have been taken in the wild.

Should I use autofocus or manual? Are there times when I could use one or the other?

I would recommend using autofocus most of the time when shooting wildlife — after all, animals are unpredictable, and you can't exactly explain where you want them to go in the shot. But, if you do find a composition that really works, and know you can coax the animal into just the right position, you could use manual focus then. Also, when doing macro photography of insects, manual focus can come in handy.

Can you suggest some wildlife photographers' work to explore and be inspired by?

Andy Rouse, Jon Cornforth, and Chris McLennan are some of my favourite wildlife photographers. But there are so many good ones out there. The best way I find to



Canon EOS 5D Mark III, 32mm, f/4, 1/320s, ISO 400

get inspired is, if I know I have a shoot/trip somewhere, I just do a Google search for images taken at the destination, or of the subject, to get an idea of what others have done, using that as my inspiration.

What sort of camera and gear should I pack to ensure I capture the best shots?

Again, this all depends on where and what you want to shoot. A few must-haves for a wildlife photographer are a good tripod, the longest lens you can afford, a beanbag (for when you want to steady your camera but can't set up a tripod), a remote shutter

release, and lots of lens tissue paper (microfibre cloths are great but can collect a lot of dust and therefore become useless out in the field).

What advice would you give beginner wildlife photographers?

If you really want to be a wildlife photographer, you need to study animal behaviour and learn all you can about the region/animals you want to shoot. It is also a good idea not only to be a good photographer but also to develop outdoor-survival skills.

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Mike's passion is travel and landscape photography, and publishing travel books — he now has more than 26 to his name. He is a Canon Master, Master and Fellow of the Australian Institute of Professional Photography (AIPP), and a Grand Master and Honorary Fellow of the New Zealand Institute of Professional Photography (NZIPP). He has been a professional photographer for more than 30 years and an International Awards judge and lecturer for 25 years. He has won multiple national and international awards for his travel and landscape photography, including Australian Geographic Photographer of the Year, Korean International Photographer of the Year, NSW AIPP Photographer of the Year, twice AIPP Landscape Photographer of the Year, and twice AIPP Travel Photographer of the Year. In New Zealand, he has been awarded the NZIPP Photographer of the Year, NZIPP Corporate/Industrial Photographer of the Year, NZIPP Landscape Photographer of the Year, and NZIPP Travel Photographer of the Year. He is the co-director of the Queenstown Centre for Creative Photography with his wife, Jackie Ranken.

mikelangford.co.nz

Free advice

If you would like to submit a photo for Mike to critique, simply email your image (around A5 size at 300dpi) to editor@dphoto.co.nz with the subject 'Critique', along with any information or queries you care to include.

CRITIQUE

Mike Langford applies his expertise to readers' photos to show how they can be improved with simple and effective tips



Before

Bethells Beach

What really works in this image are the shapes — the colours aren't really a feature here, but the shapes are just great. As a result, it sprang to mind to make the image monochrome, to get rid of the distracting colour and allow the eye to concentrate on the shapes and textures in the image. I love the way the eye now travels along the water's

edge and stops at the dark shadow on the reeds.

Just watch the edge of the frame when you are shooting, as, quite often, there are little things lurking at the edges that can become distractions. I just did a quick stamp in Adobe Photoshop to eliminate these.



After



Before



After

Norsewood Abbey

Choosing to photograph this as a silhouette with colour in the sky was a great decision, as it has made the structure feel strong, and, at the same time, somewhat ethereal, which I think is appropriate given that the structure is a religious bell tower.

What isn't working for me is the lack of design in the composition. Photographs of architecture need to be graphic in their structure, which is what is missing from this image. The tilt of the bell tower to the right just doesn't work, and the inclusion of the roof and the tops of the trees doesn't add anything to the image.

When shooting architecture, it is important to make sure that the verticals stay vertical. Also, it pays to bear in mind that, as you look up at something, it tends to look like it is falling backwards, which isn't a good look. If you own a tilt-shift lens, all of this is very easy to avoid, but, if you don't, but still like shooting architecture, you will need to give your

image more space around the outside so that you can use Photoshop to correct the distortion that has been created by looking up. To achieve this in this image, I created a layer in Photoshop so that I could then go into Edit > Transform > Perspective and pull out the corners of the image until the verticals, once again, became vertical. I finalized this action by going back into Edit > Distort and pulling the image down by the same amount that I pulled it out. This then brought the image back to the same ratio that I started with. In this instance, I had to add extra canvas and use Content-Aware Fill to create some space so I could do all of this.

The reader who submitted this image also commented on the two black spots that were on the image at the top right. These were caused by dust on the sensor, which needs to be cleaned to make sure they won't appear in the future. Be sure to get this done by a professional who knows what they are doing. In the short term, I just removed them in Photoshop using the Clone Stamp Tool.

Queenstown Gardens

The shapes in the image are strong and simple, and the colour is lush and vibrant. All of these elements work well and make for a very enjoyable image. What isn't quite working is the high contrast, which is blocking up the blacks, especially under the bridge, which is where the eye wants to go but can't because there is nothing there to look at.

You can really enjoy the scene by making a few minor adjustments. The first is to increase the highlights a little (+5) in Photoshop — Image > Adjustments > Shadows/Highlights — to allow more tone and colour to appear in the bridge. You then increase the Shadows slider (+35), which allows much more detail in the shadows — especially under the bridge.

I have stamped out the distracting highlights of the building in the background, as well as a couple of other small distracting highlights, just to allow the eye to stay within the frame a little longer. I like the dark shape of the duck at the bottom, as I feel this adds to the narrative of the image.



Before



After



Hans Weichselbaum has been on the digital-imaging scene since Photoshop 3 in 1994. He has shared his expertise in workshops countrywide and in articles for three different publications. Hans is a perfectionist and passionate about photography. His background in science and philosophy lets him look outside the box when problem-solving. His business specializes in Photoshop tuition, high-quality film scanning, large-format printing, and colour calibration.

hans@digital-image.co.nz

LIGHTROOM: OUTPUT MODULES

In this final instalment, Hans Weichselbaum provides you with more handy tips to add to your tool belt as he runs through the various output modules available in Lightroom

This is the third part of our journey through Adobe's Photoshop Lightroom — yes, the official name is still 'Photoshop Lightroom', even though it divorced itself from its larger photo-editing sibling a long time ago. It was in 2006 when Adobe launched Lightroom, a program specifically designed for the photographer. It started off as a powerful image library combined with a RAW converter. Over the years, Lightroom has morphed into quite a sophisticated editing tool as well — although you still need to switch to a more advanced editing program if you run out of tools or if you want to work with layers.

In the previous two issues, we went through the Library and the Develop modules. In this article, we look at all the output modules. Image 1 shows you all seven Lightroom modules, which you'll find at the top-right corner of your opening screen; the four output modules — Book, Slideshow, Print, and Web — are circled. Two modules — Map and Book — were added in Lightroom 4, and it is mainly the Develop module that has benefited from all the improvements in the last few versions. The Map module comes in handy if you want to tag your images with the location they were taken at — this feature could be regarded as part of the database system.

Exporting photos

In the context of output, we should also mention the File Export function. Lightroom doesn't save photos in the traditional sense — you need to export them. The exported photo will have all the changes you've made in the Develop module burned into the final file. You can choose the photo's filename, colour space, pixel dimension, and resolution.

The first step is to select the photo, or photos, from the Grid View or the Filmstrip in the Library module, then either choose File > Export or click the Export button. Up comes the export dialogue box, which gives you all the options you can think of. If you want to export one or more photos for editing in Photoshop, select them in the Library module, then go to Photo > Edit in > Adobe Photoshop (or any other program option you see on the list).

The Book module

This is a cool feature that was introduced in Lightroom 4. You may have printed your best shots and created slide shows, but a photographic book is surely one of the most elegant ways to tell a story in pictures. Adobe has struck a deal with the company Blurb, which will print your book and deliver it right to your doorstep, or you can simply publish it as a PDF. You can start creating a book by selecting your images in the Library module. You then put your selection into a new collection — don't worry about the details at this stage; you can change



Image 1 — the seven Lightroom modules

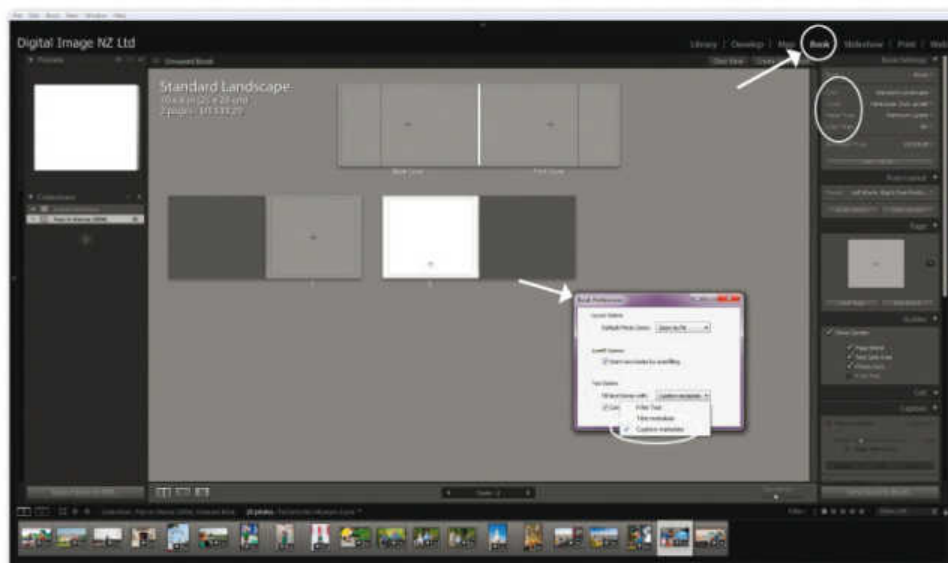


Image 2 — the start-up page of the Book module

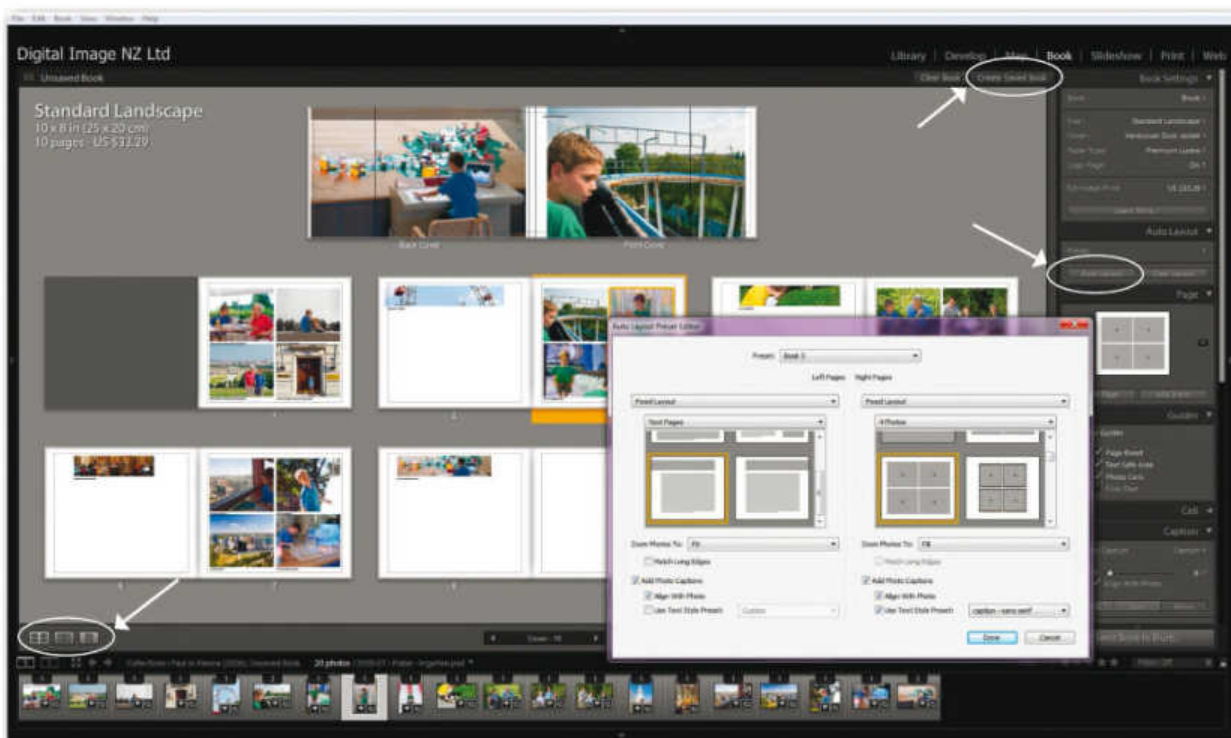


Image 3 — editing the layout of your book

the order, add more photos, and delete others once you switch to the Book module, which you can see in Image 2.

Once in the Book module, have a look at the options in Book Preferences. You can choose Zoom to Fill, but, if you don't want your photos to be cropped, set it to Zoom to Fit and tick the Autofill option. You can always override your preferential setting by right clicking. If you have decided to use the caption in metadata, you will also need to tick the last box, Caption metadata. In the right-hand panels, you'll find all of the options for book size, type of cover, and paper quality. Now you are ready to select a template from more than 100 options and let Lightroom fill your book with photos. Click on Auto Layout, then select your layout for the left and right pages (Image 3). There are many layout options, with one, two, three, or more images per page.

Once you are happy with the general layout, simply click the Create Saved Book button at the top right, and your book will be ready for publishing.

The Slideshow module

You can run an impromptu slide show any time from any module — simply choose the photos in the Filmstrip and select Impromptu Slideshow under the Windows menu, or just press Ctrl+Enter. While the slide show runs, you can give the individual shots a star rating — this is simply done by pressing the numerical keys from one to five. This is very handy when you come back from a shoot, as you can run through the photos and rank them at the same time.

To design a proper, high-quality slide show, however, it is a good idea to put all the shots you want to use into a collection. You'll find all of your photos lined up in the thumbnail strip,



Image 4 — the Slideshow module

and you can change the order by dragging them into the correct sequence. The centre preview gives you a good idea of what the individual slides are going to look like. When you first open the Slideshow module (Image 4), you'll get the default preset, but there are plenty of templates to choose from in the Template Browser on the left. Alternatively, you might want to go through all the options Lightroom gives you on the right-hand panel, then save your version as a custom template.

The Options panel lets you change the size and position of the slides relative to the background. A white-stroke border always looks elegant, or you might want a drop shadow to make your photos stand out. To add text, you will need to click on the ABC button at the bottom. Finally, once you've selected the duration the slides and fades should be displayed for, you will be ready to go.

The latest Lightroom versions let you add more than one music track, and you can synchronize the timing to the beat of the music. Also new is a Pan and Zoom option, which will give your presentation a more dynamic feel.

The Print and Web modules

Printing from Lightroom is really easy, and there is no need to switch to another program. Have a look through the Template Browser on the left-hand panel — it gives you an immediate preview at the top in the form of a grid (as seen in Image 5 on page 88). The right-hand panel shows you all the print options. On top, you can select the Picture Package, which will automatically arrange your prints to make maximum use of a sheet of paper. You can print one or more photos of different sizes on one sheet.

Lightroom provides you with three sharpening options and also takes your choice of paper into

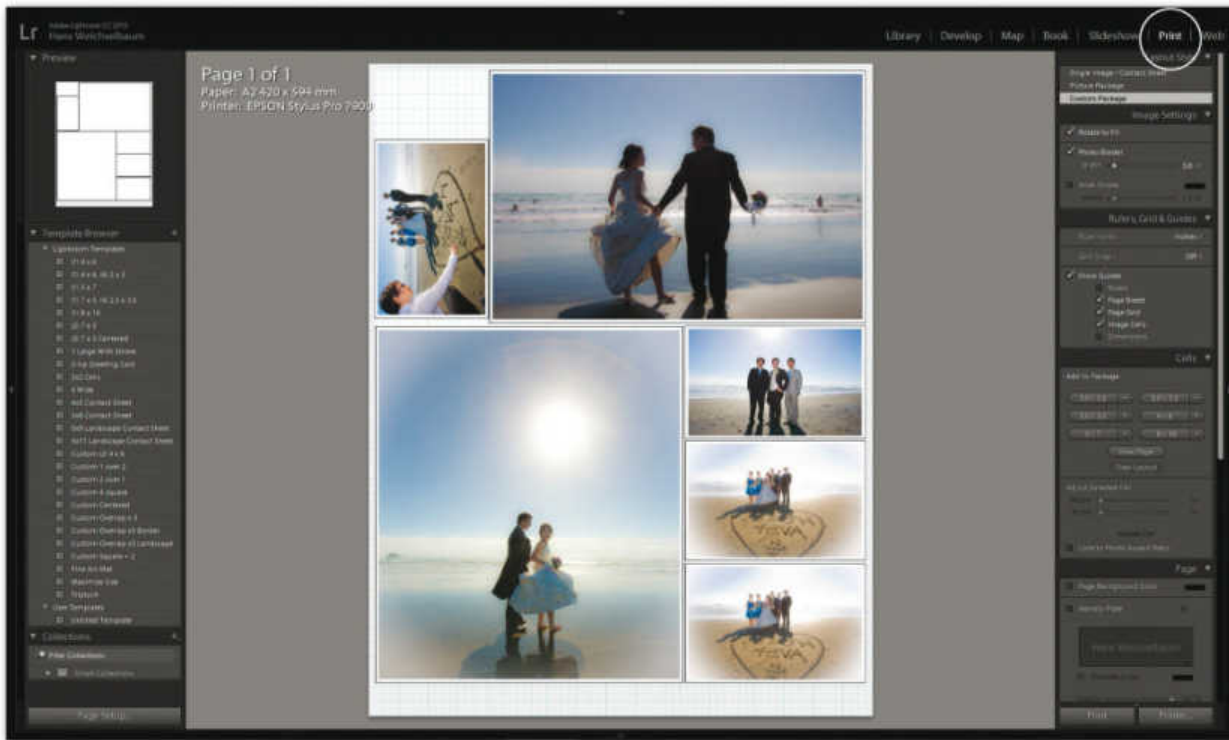


Image 5 — the Print module

account. The print colour profile can be applied either from Lightroom or from the print driver. Make sure that you apply the profile only once!

Finally, we get to the Web module. Lightroom lets you create a web gallery from a folder or a Quick Collection, but the best way is to start with a new collection. The tasks of adding photos later, deleting others, and reordering them are all made so much easier if done from a collection.

Once you select the Web module, you will find all of your images lined up in the Filmstrip. Lightroom comes with a bundle of predesigned HTML templates on the left panel under the Template Browser. Note that you won't find Flash web pages in the latest Lightroom versions; Adobe dropped support for Flash because it can't be used on iOS devices.

Once you have decided on your preferred style, you'll be ready to start customizing your web portfolio. On the right-hand side, you will find all of the tools for adding titles, contact details, image labels, and for customizing the colour scheme. You can add an identity plate, a copyright watermark, and select the quality/compression setting and the output sharpening. At this point, you will now be ready to get your new gallery up on the web. You can either export your gallery to a folder and upload it yourself or use Lightroom's built-in FTP capabilities.

Soft proofing

This is really handy for simulating the colours on your monitor to see what they will look like when printed on paper or presented on the web. Well, that's the theory. In practice, the soft-proof display won't magically compensate for the limitations of printer, ink, and paper, but it will give you some idea which of the brilliant colours you see on your screen is going to be clipped. It is



Image 6 — soft proofing

also useful to see what will happen to the colours when you switch to sRGB for your web gallery.

On the toolbar in the Develop module, you will see the Soft Proofing check box (as shown in Image 6). Once ticked, you may notice that the background to your image changes from the usual light grey to white. This is to simulate paper white. You can change this by right clicking on the image, which will give you a couple of options for other background colours.

On top of the histogram, you will find two little boxes (seen in Image 6). The left one represents the monitor gamut. You may have colours in your image that exceed the colour range the monitor can display — internally, Lightroom uses the enormous ProPhoto colour space. If you press the box on the left, out-of-gamut colours will be displayed as bright blues in your image. The box at the top right determines the destination gamut.

You can choose a profile from the drop-down menu — for example, sRGB if the image goes on a web page, Adobe 1998 RGB, or one of your printer profiles. Any colour in the image that exceeds the destination colour gamut will show up as bright red.

What should you do if you get any out-of-gamut colours? You don't need to worry too much — if you don't do anything, those particular colours simply won't be displayed or printed accurately. What you can do is reduce the saturation of individual colours in the HSL (hues, saturation, and luminance) interface, or you can work on those out-of-gamut areas with the Adjustment Brush loaded with a negative saturation value.

This last instalment of a three-part series on Lightroom gives you a brief overview of the possibilities when it comes outputting your images. We will go into more detail about each of the individual modules in future articles.



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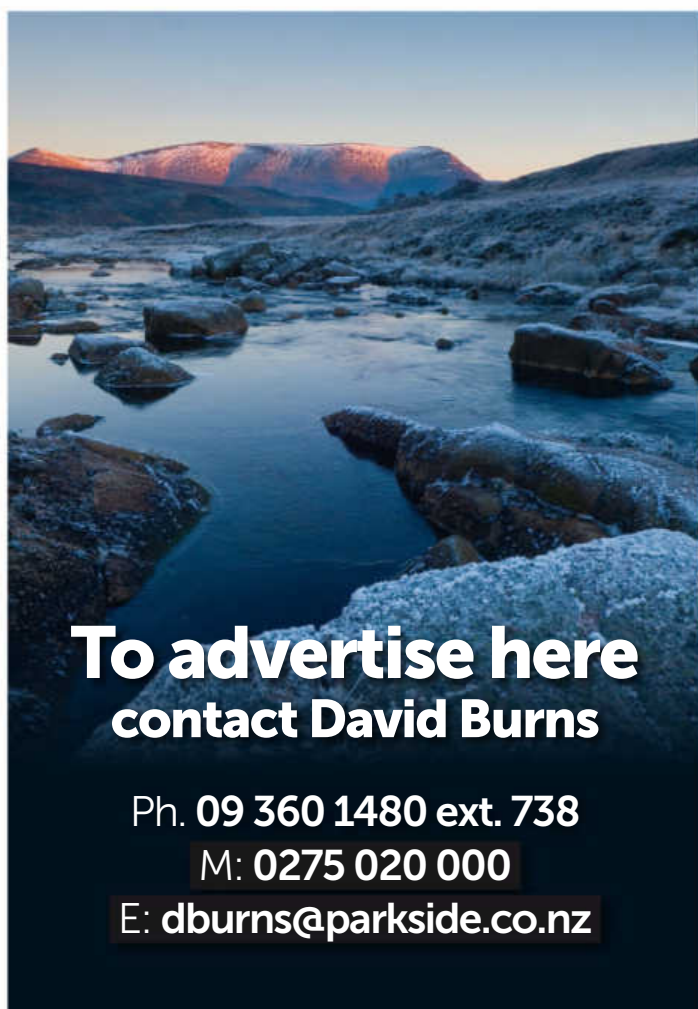


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WINNER:

Sarah North

Title: Ballet Shoes

Info: Sony α7II, Zeiss 55mm, f/3.5, 1/50s, ISO 800



BALLERINA AWARDED TOP GRADING

Sarah North's image of her gorgeous ballerina daughter was selected by our guest judge, Megan Graham, as this issue's Kids Photo Comp winner

Judge's comments

This image really captivated me as soon as I saw it. The colour palette is beautiful and soft, reflecting the grace and elegance needed for the sport of ballet. The shapes created by the pose — which is one I have not seen captured before — of the child draw me into the image and make me wonder how this child is feeling. This image is a real treasure.

2nd

SECOND PLACE:

Sarah McGregor

Title: Summer Sunset

Info: Canon EOS 5D Mark II, EF 100mm f/2.8 Macro, 1/400s, ISO 100



About the judge

Megan Graham is a professional photographer based in a small rural town 30km north of Invercargill, Southland. As a New Zealand Institute of Professional Photography (NZIPP)–qualified portrait photographer, Megan has also won a number of honours at the Epson/NZIPP Iris Awards every year since 2012. Megan's work runs the gamut from family portraits to weddings and commercial photography, which keeps her busy throughout the year.

mgphoto.co.nz

3rd

THIRD PLACE:

Jessica Shirley

Title: Shadow Play

Info: Canon 70D, 85mm, f/6.3, 1/500s, ISO 100



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The winner of the next round of the Kids Photo Comp will receive a Moleskine Monograph, combining the quality print-on-demand service of MILK Books with classic Moleskine features, including rounded corners, ivory-coloured acid-free FSC paper, an elastic closure, and an expandable pocket. For prize details, see moleskinephotobooks.com.

How to enter: submit your best child-focused images via email to editor@dphoto.co.nz with the subject 'Kids Photo Comp' or physically send digital files to Kids Photo Comp, PO Box 46,020, Herne Bay, Auckland 1147.

Deadline: 5pm, November 27, 2015.

Submission details: each image should be submitted with a title, location, brief description, camera model and settings (see this month's winners for particulars), and your full contact details.

Images should be around A4 size at resolution 300ppi — if it's less than 1Mb in size, it's likely to be too small.

All images should be unpublished originals of copyright-free subjects. The publisher assumes no responsibility for the return or safety of any CDs, USB drives, or other media. If you want your media returned, a stamped self-addressed envelope must be supplied.

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PB TECHNOLOGIES

D-Photo spoke with PB Technologies' consumer business and marketing manager, Paul Nicol, about the company's venture into the photography market

***D-Photo:* Can you explain more about PB Technologies and the vision it has as a company? For how long has the company been around?**

Paul Nicol: PB Technologies was started in 1993 in small premises in Panmure, Auckland. It has a fairly simple philosophy, which is to source what the customer wants and deliver it at an unbeatable price. The company has now grown to have nine superstores in Auckland, Hamilton, Wellington, and Christchurch. In addition, PB Technologies has significant service operations as well as online, distribution, wholesale, education, and commercial divisions.

The underlying mission of the company has not changed since its inception: to deliver the best price, every day, and to have the biggest range. Our entry into the digital-imaging market a couple of years ago was the result of recognizing that many of our existing IT customers are photography enthusiasts, and, with technologies exhibited in devices such as GoPro and drones, elements of that market fit very well with the operations of a strong IT provider.

How can PB Technologies help and encourage photographers, whether they be beginners, amateurs, or professionals?

I think what PB Technologies brings to the photography market is a more flexible and open offer than is traditional. The majority of people do their own online research, and rather than contradict that with sales skills, our value proposition is to get the customer what they want at the best price. We don't pretend to be photography experts — although we have many enthusiasts and semi-pros within our staff of more than 400. I think the expertise role sits very clearly with the specialist shops, and they do a great job in that area.

Have you noticed any trend in the sort of photographic equipment that is being purchased, and, if so, what do you think is the reason for it?

I think the biggest trend we are seeing is the reinvention of video through GoPro and drones, and people wanting to capture their activities and communicate them through social media.

While smartphones may have had a significant impact on entry-level and

mid-level cameras, the market for Micro Four Thirds products and DSLR products that feature more sophisticated video and communication functions is growing.

Do you have anything that would be suitable for someone who is interested in picking up a camera for the first time? What about young children who are keen to take a photo or two?

We do carry entry-level cameras, and, in addition, we sell to schools through our education division. To be fair though, our overall range sits at the mid to higher level.

What other types of products do you offer that will ensure a photographer's equipment kit is packed and ready to go — things like storage cards and software?

PB Technologies has a complete range of all the accessories and brands — filters (Zomei), tripods (Manfrotto), bags (Lowepro), etc. As one of the larger sellers of flash memory, we deliver unbeatable pricing on brands such as SanDisk.

How easy is it to locate a PB Technologies store around New Zealand?

We have nine stores nationwide, and we're online. You can find a store near you by using our store locator at pbtech.co.nz.

CALENDAR

We've collated a selection of events to add to your must-see list. Keep your planners up to date with our events calendar, and be sure to check out our calendar online at dphoto.co.nz for updates as we hear about them

A BEAUTIFUL HESITATION

When: Until November 22

Where: City Gallery Wellington

The largest exhibition of Fiona Pardington's work, titled *A Beautiful Hesitation*, will be held at City Gallery Wellington. More than 100 photographs will be on display, spanning 30 years.

Contact: citygallery.org.nz



Fiona Pardington

DILMAH TEA INSPIRED ME

When: Until January 22, 2016

Be in to win a trip to Sri Lanka for two and brand-new Canon gear just by snapping your tea-inspired moments and submitting the results to the competition. Finalists will be exhibited at the Art Deco Weekend in Napier in February 2016.

Contact: dilmahiteainspiredme.co.nz

DATES TO NOTE

November 21, 2015–March 13, 2016:

Unseen City features photography, moving images, and drawings by Gary Baigent, Rodney Charters, and Robert Ellis, capturing Auckland in the '60s. This joint project between Te Uru Waitakere Contemporary Gallery and City Gallery Wellington will be shown at the latter gallery from November 21.

Contact: citygallery.org.nz

Until November 22: The final work of Massey University College of Creative Arts graduating art and design students is showcased in *Exposure 2015*, which includes photography, fashion, industrial design, and more. This exhibition is at the college campus in Wellington.

Contact: creative.massey.ac.nz

Until January 5, 2016:

The 2016 Sony World Photography Awards has five categories — Professional, Open, Youth, National Awards, and Student Focus, giving all photographers the opportunity to submit their work.

Contact: worldphoto.org

March 11–13, 2016: New Zealand's inaugural photo-book fair, Photobook New Zealand, will be held in Wellington during the city's New Zealand Festival. It aims to showcase photo books from New Zealand and overseas, share information about publishing topics, look at the publishing history of photo books in New Zealand, and provide a venue for selling work.

Contact: photoforum-nz.org

November 10–30: Jeremy Town's solo exhibition, titled *Southern Light*, features the light and landscape of the South Island. The exhibition is being shown at Wanaka's Lot 3 cafe and art space. Visit dphoto.co.nz for more information.

Until December 13: Helen Mitchell's *Tattoo Aotearoa New Zealand* exhibition — on now at the Pah Homestead in Hillsborough, Auckland — draws on Mitchell's research on narratives about the tattoo renaissance within contemporary New Zealand society, and exhibits a series of portraits of people she has interviewed.

Contact: tsbbankwallaceartscentre.org.nz

June 2–24, 2016: The dates have been confirmed for the 2016 Auckland Festival of Photography.

Contact: photographyfestival.org.nz



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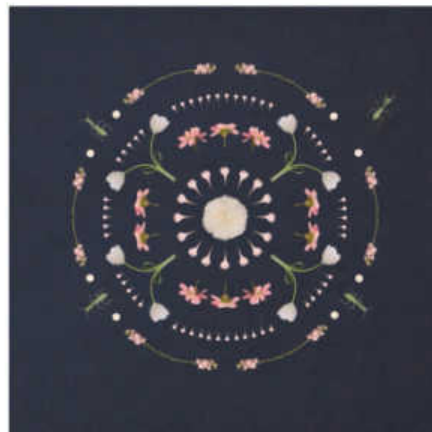
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COMING UP NEXT ...



FROM UP ABOVE

Master of Photography Australia and Fellow of the New Zealand Institute of Professional Photography (NZIPP) Paul Hoelen shares his experiences shooting for one of his latest ventures, Aerial Abstracts.



ONE TO WATCH

We talk to Sarah Champion, the winner of the Student category in the 2015 Epson/NZIPP Iris Awards, about her photography and her vision for the future.

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KIWI INFLUENCE

In the lead-up to his exhibition at Taupo Museum, Helmut Hirler talks to us about the roles New Zealand landscapes and lifestyle have played in his photography.

ALSO NEXT ISSUE:

- We answer readers' questions about how to shoot water — send your questions to editor@dphoto.co.nz now.
- Panoramic shooting is explored, bringing you tips and tricks in time for your summer shooting.



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NEW: THE PROFOTO OFF-CAMERA FLASH SYSTEM



"I hadn't enjoyed using flash for many years. The ones I tried were either too bulky or too restraining. The Profoto Off-Camera Flash System has changed that. Now, I can move around freely, follow the inspiration and control the light in whatever situation I may find myself. For me, it feels like the beginning of something new."

- Australian wedding photographer Yervant



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